

BOOK



BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

A FORMULATION OF PEDAGOGICAL AND LITERARY
PRINCIPLES AS APPLIED TO STORIES IN
CHURCH SCHOOL STORY PAPERS INTENDED
FOR CHILDREN OF PRIMARY AGE

Submitted by

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(B.R.E., Boston University, School of
Religious Education, 1929.)

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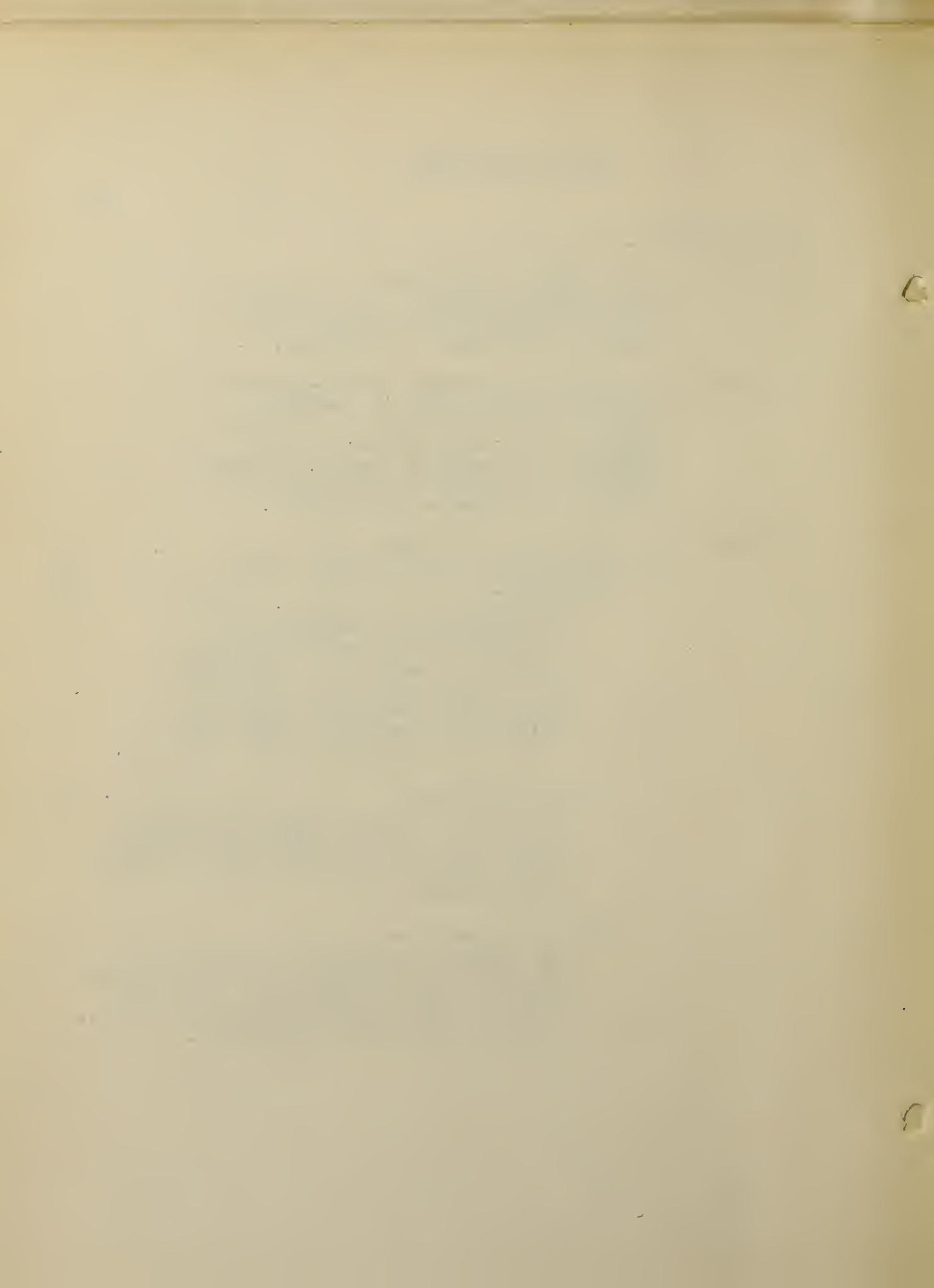
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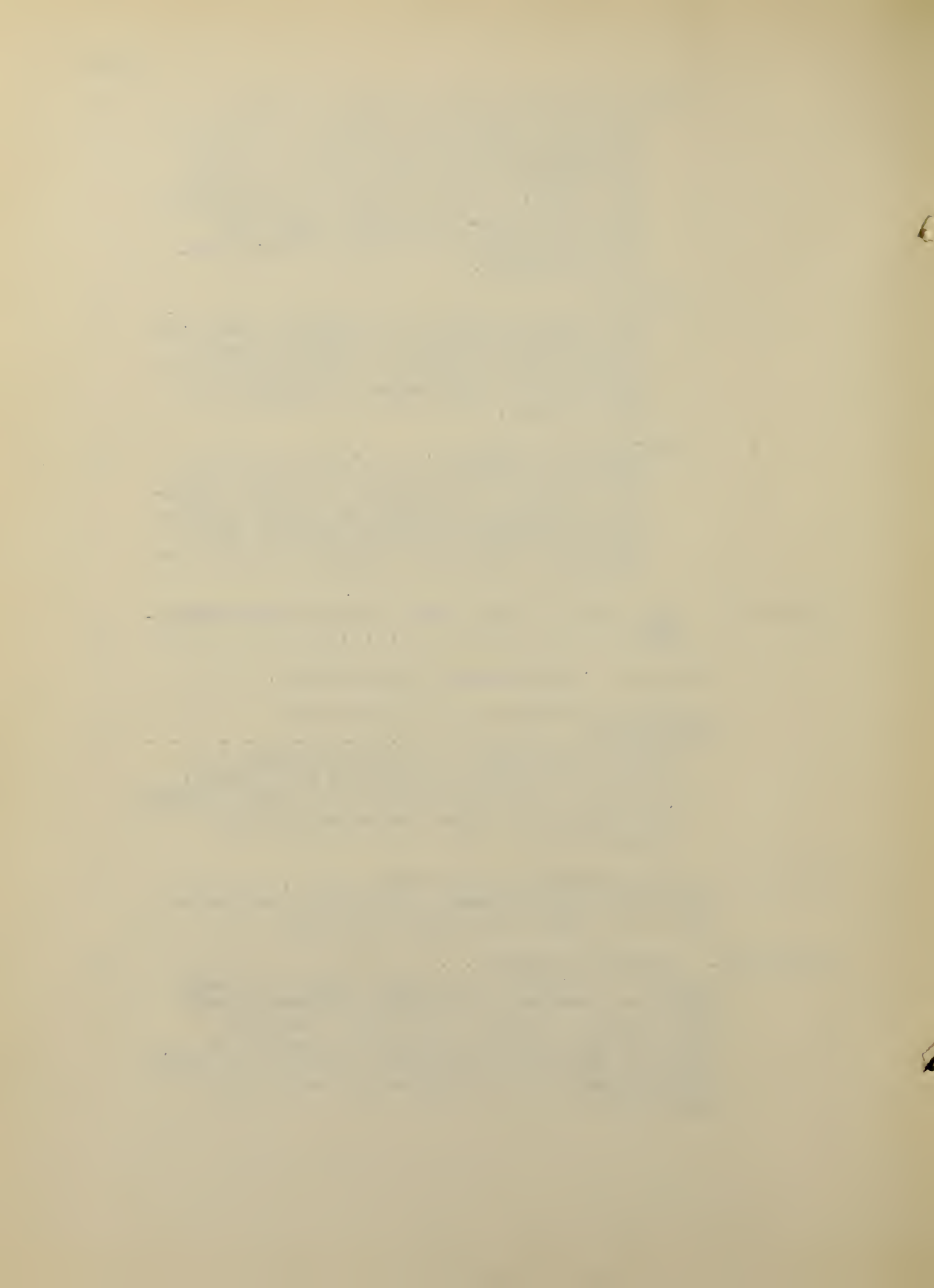
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INTRODUCTION

The church school was originally the chief source of learning for children, especially in country districts, for the public school was not as far advanced as it is now. Often it was necessary to teach the children to read in preparation for Bible study. The main emphasis was almost necessarily upon information and the acquiring of facts.

It was not until 1869 that the story paper as an instrument of teaching began. In that year the Methodist Episcopal Church started a paper for children. The American Sunday Union School Primer, which consisted of Bible catechisms and teaching stories, was started in 1875. Papers for the "infant class", following the International Uniform Lessons which came out in 1872, were started at about the same time, with similar teaching purposes. After these initial steps, many denominations published story papers, until today the story paper is considered an essential part of the church school program.

With the trend of the age, its emphasis is changing from Bible and moral instruction to the developing of ideals and emotional attitudes toward religion and conduct. With the new progress in child psychology, it is tending toward the purposes of drawing out the child's

natural capacities, meeting him at his own level of experience, making religion and morality attractive to him, rather than a matter of command and duty alone.

In spite of this tremendous expansion and improvement, most story papers still need organization in terms of the best and most recent educational principles. It is this need that the writer has in mind in formulating the following educational and literary principles.

The problem of this thesis is to make a study which will result in definite criteria or standards for stories in church school story papers for primary children. The principles involved are based upon a study of the interests and needs of the child, and a consideration of the structure and literary quality of the story for children.⁽¹⁾

Chapter I will mention the present situation of primary story papers as an estimate of their field of opportunity.

Chapter II will discuss the essential purposes that primary story papers aim and should aim to fulfill.

Chapter III will be a study of the primary child as the basis for story selection. His characteristics, interests, problems, and needs will be discussed in relation to the story.

1. The writer has also attempted to secure the points of view of the editors of primary story papers through their answers to a questionnaire (see Appendix I, p. 121 and Appendix II, pp. 122-123), and through an examination of fifteen current church school story papers for primary children.

Chapter IV will consider the place of the story in character development: its limitations, its values, and its functions.

Chapters V and VI will deal with structure and literary quality as a basis for story selection.

Chapter VII will present in condensed form, criteria for stories in primary story papers, formulated on the basis of the preceding studies.

Chapter I

THE PRESENT SITUATION

Few people realize the possibilities of the church school story paper as a wide-spread influence for good. It is a medium through which thousands of children are reached every week.

Fourteen primary story papers alone have a combined circulation of 1,060,076 a week.⁽¹⁾ This estimate is not exhaustive. There are in circulation a number of other primary story papers which would considerably increase this total.⁽²⁾

These papers reach every type of community; many go to communities where they are depended upon as the chief source of literature for children.

1. Compiled from replies to questionnaire sent to sixteen editors of primary story papers, March 1931. One editor did not reply, another gave no estimate of his circulation. For questionnaire, see Appendix I, p. For list of editors, see Appendix II, pp
2. It is practically impossible to obtain a complete list of all primary story papers. To the writer's knowledge, the following story papers, other than those studied, are in circulation: "Children's Comrade," Evangelical Synod of North America, at Eden Publishing House, St. Louis, Mo.; "Sunshine," The Board of Christian Education of the Reformed Church in the United States, Philadelphia, Pa.; "Beams of Light," Mennonite Publication Board, Scottdale, Pa.; "Primary Bible Stories," The Brethren Publishing Company, Ashland, Ohio; "The Child's Own," (Canadian Episcopal) General Board of Religious Education, Toronto, Canada; "Light and Life Series," (Free Methodist) Chicago, Illinois.

Four of the primary story papers studied go chiefly to small towns and rural communities. Four papers have more evenly distributed circulations among all types of communities. One of the papers has its largest circulation in medium-sized towns, from 5,000 to 25,000 population, its next largest circulation in rural towns and open country districts, its smallest circulation in cities of 25,000 or over. Only one paper has its largest circulation in metropolitan communities. Four editors state that they have no way of knowing in what type of communities is their largest circulation.⁽¹⁾

The church school story paper is the one source of literature that can reach children of all communities, regardless of financial limitations, library facilities, or bookstores.

Children of today have a wider range of experience through which the story can reach them than children of twenty-five years ago. Because of the complexity of the social order into which they have been born, they learn more, see more, develop broader interests. They hear their parents discuss world events which come to them through the newspaper. Families travel, and move from one place to another, and children become acquainted with new environments and many different people. Even

1. No references in this paragraph are quoted because of the confidential nature of this material.

children in the country, who used to live almost in isolation, are likely to come in direct contact with city life, too, because of the facilities of travel.

Children need stories, perhaps more than ever before, to help them to interpret their rapidly accumulating experience and knowledge in the light of Christian ideals. Although there is more to think about, there is less time to think. Although children's books have become more numerous and attractive, children are so busy doing things that it is more difficult to find time for reading. Story papers may help to make reading a part of their lives, for they are put into their hands every week. If the paper is interesting and attractive, it will be read. Although children universally enjoy stories, their interest in a quiet pasttime like reading needs stimulation in an age where speed and action take first place.

This wide field of opportunity, and knowledge of the great need for good literature for children, offer a tremendous challenge to editors of story papers to expend every effort to meet that need with literature which will give richness and fullness to experience, develop attitudes and ideals, inspire deeds that lead to fineness of character.

CHAPTER II

PURPOSES OF PRIMARY STORY PAPERS

Stories are used in almost every field of education--to cultivate the child's imagination, to meet his emotional needs, to train his powers of observation and attention, to give him pleasure--there are any number of purposes for which stories are used.

Maud Lindsay, Sara Cone Bryant, and Carolyn Sherwin Bailey are outstanding writers and editors of children's stories. While many others are writing excellent stories, these three may be considered as representative of the best authors and editors of short stories for children.

Miss Bryant uses the story for the purpose of bringing joy to the child. "The message of the story," she says, "is the message of beauty. Its part in the economy of life is to give joy; in and through joy to stir and feed the life of the spirit, is not this the legitimate function of the story in education?"⁽¹⁾

The story has secondary uses, she says, but its primary function must come first. "Just as the drama is capable of secondary uses, yet fails abjectly to realize its purpose when those are substituted for its real significance as a work of art, so does the story lend itself to subsidiary purposes, but claims first and most strongly to be recognized in its real significance as a work of art."⁽²⁾

1. How to Tell Stories to Children, p. 3

2. Ibid.

The fairy story, which presents truth through the guise of images, the nonsense tale, which teaches some of the facts and proportions of life, the nature story, the historical story--all have various functions which they may accomplish in the life of the child, Miss Bryant says, but the most important is the pleasure given to the child.⁽¹⁾

In Miss Bryant's collections of stories her desire is to lead the children into "the land of leisure with the merry heart." "Such a land I would might enfold about the open fire in the dreaming eyes of every child who hears these little stories told. For there is a wisdom found, and true content in leisure with the merry heart."⁽²⁾

Her collections include chiefly such well-known folk and fanciful tales as "The Story of the Three Little Pigs," "The Story of the Three Bears," "Raggy Lug," "The Pied Piper of Hamelin Town," "The Cat and the Parrot," "The Story of Epaminondas and his Auntie."

Miss Lindsay's purpose in writing "Mother Stories," and "More Mother Stories" is to embody some of the truths of Froebel's "Mother Play." "The Mother Play," she says, "is such a vast treasure house of Truth, that each who seeks among its stores may bring to light some gem; and though, perhaps I have missed its diamonds and rubies, I trust my string of pearls may find acceptance with some mother who is trying to live with her children."⁽³⁾

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1. How to Tell Stories to Children, pp. 1-28.
 2. Best Stories to Tell to Children, p vi.
 3. Mother Stories, Preface.

"Mother Stories" is built around various themes. Many of the stories, such as "Mrs. Tabby Gray," "Fleetwing and "Sweet Voice," "How the House Was Built," "The Little Traveler," deal with home and mother live; many of the stories aim to teach different truths through nature.

"More Mother Stories" is even more predominately built around nature. Some of the titles are suggestive: "Irmgard's Cow," "The Two Paths," "Wishing Wishes," "Dumpy, the Pony," "Pattsie, the Calf," "Mrs. Speckelty Hen."

Carolyn Sherwin Bailey, who writes and edits books of stories for children, and writes stories for several Church school story-papers, aims to make a contribution to the mental or spiritual life of the child. "Stories Children Need," she says, "has been written because I believe that every story should contribute something to the child's mental or spiritual life." (1)

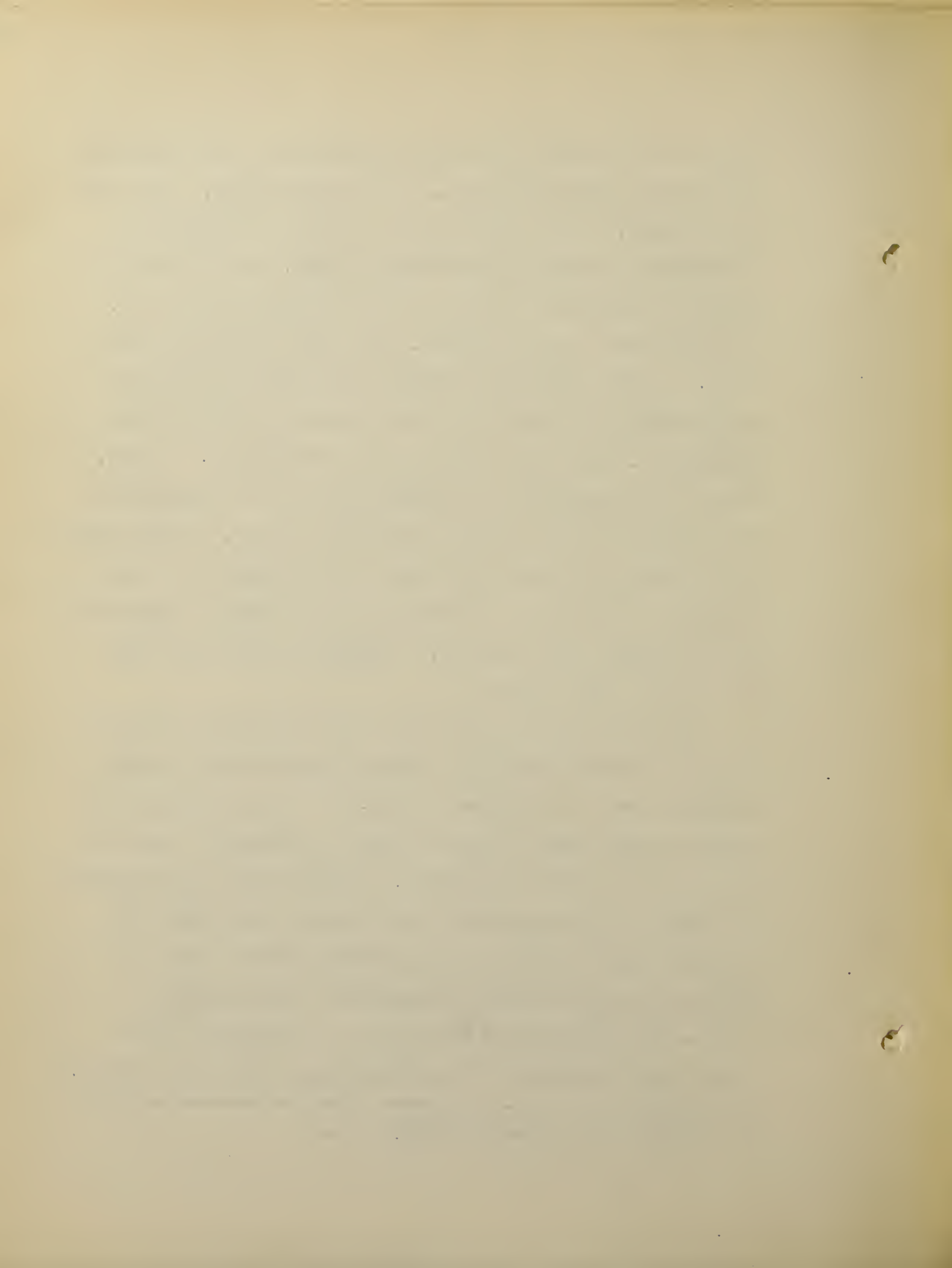
This collection consists of groups of stories with various definite functions. First, there are "simple, culminative folk tales that lead to verbal expression on the part of the child and so start his training in language." These consist of such stories as "The Mouse and the Sausage," "The Greedy Parrot," "The Pancake," "The Rabbit Who Was Afraid." The second group consists of "apperceptive stories that lead the child from the home into the world," such as "Dick Whittington and His Cat," and "How the Crickets Bought Good Fortune." Third are "stories

1. Stories Children Need, p. v.

that use and enrich his sensory impressions," for example, "The Queer Little Baker Man," "The Golden Touch," "Why the Sea is Salt." The fourth group consists of "suspensive stories and stories of pronounced climax," that train his powers of attention," such as "The Princess and the Pea," "The Bear Who Lost His Supper," and "The Boy Who Was Made King." Fifth, there are "stories that meet the needs of the dawning emotional life," such stories as "The Little Match Girl," "The Boy Who Discovered the Spring." Sixth, there are "stories that stimulate the child's imagination in the highest way," such as "The Frog Prince," "Thumbelina," and "Winding Up Time." The last group consists of "great dramatic stories that stimulate action," such as "Snow-White and the Seven Little Dwarfs," "Hansel and Gretel," "The Blue Bird," "The Months."

Miss Bailey's "Stories For Sunday Telling" is written "for the specific value of bringing home to the children certain moral and spiritual facts."⁽¹⁾ These stories are more the type used in church school story-papers than any of the other stories suggested. Although they are fanciful, in forms of fable, parable, and allegory, they deal more directly with child life and everyday objects than the stories in the preceding collections. The following titles are suggestive: "The Story of the Candy Stick," "The Cooky Valentine," "The Wonder Egg," "The Hurry Up Boy."

1. Stories For Sunday Telling, p. v.



While all the functions of the story are important to the total development of the child, the essential functions of the church school story-paper, as of the church, itself, are its contributions to the moral and religious development of the child. However, this does not eliminate other functions. The church school story-paper should strive as definitely as any story collection to bring joy into the life of the child, and more especially the sort of joy that comes through Christian understanding and living. It may aim to help the child to adjust himself to an expanding world through the viewpoint of moral and religious principles. It may further future moral and religious development by presenting appealing stories which stimulate an interest in the reading of the best literature. With the same high literary, educational, and recreational standards as the best secular stories, the church school story paper should aim more definitely to select those stories which will further the ideals of the church.

The following requests were made of sixteen editors⁽¹⁾ of primary story papers:

"If you have a statement of your purposes for your story paper, will you please enclose it.

"Following are some purposes that might be included within the policy of a primary story paper. Please rank by number (1, 2, 3, etc.) those that you include in order of their importance of emphasis within your policy.

1. These editors are listed in Appendix I, p. 121.
Quotations from these editors are not accredited to each singly because this material has been given confidentially.

- a. To entertain the children.
- b. To develop moral attitudes.
- c. To give definite religious concepts.
- d. To provide for the leisure time interest of children by stimulating their interest in better reading material.
- e. To expand the child's horizons of knowledge by introducing him to world problems, such as peace and world friendship.
- f. To stimulate certain desirable attitudes toward these problems.
- g. Other purposes." (1)

Fifteen answered, and one refused to rank the above purposes on the basis that all were important, and different purposes predominated in different stories. The other fourteen ranked the purposes as shown in Charts I and II.⁽²⁾

To give definite religious concepts is considered the most important purpose by half the editors, and to develop moral attitudes is considered most important by six.

One editor explains his reason for putting moral development first, as follows: "We lay chief importance to the purpose of developing moral attitudes, not because we feel that conduct is of greater importance than religious

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- 1. Questionnaire sent by writer, March 1931. See Appendix I, P. 121.
 - 2. See pp. 15 and 16.

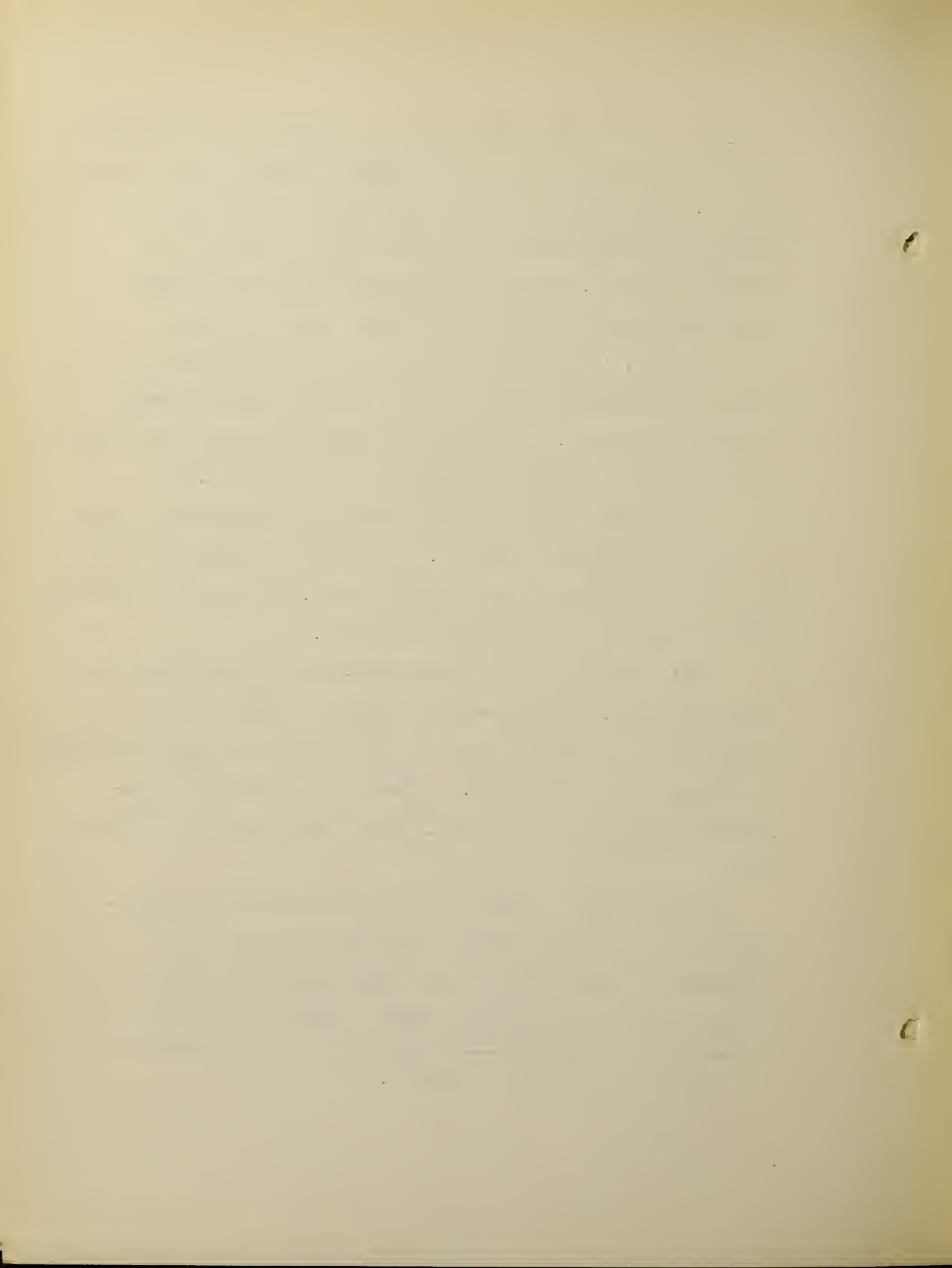
beliefs or attitudes, but because we feel that this is where the stress should be laid in the case of Sunday School story papers. The lesson help for children of primary age will stress Bible instruction and laying the foundation for religious belief, while the story paper will stress more the development of moral or Christian life attitudes. . . . In one sense, 'c' might be ranked the highest objective of all, but we place it third because a fewer number of such stories are needed. A religious concept or motive gives rise to many moral or conduct adjustments or attitudes."(1)

The purpose of entertaining the children is fairly high in importance to many editors. The story, to have any effect at all upon children, must interest them. One editor expresses this purpose "to give the children joy".

While most of the editors mention their requirements of literary merit, few stress the purpose of providing for the leisure time interest of children by stimulating their interest in better reading material. However, this purpose is included by all but two editors, one of whom terms it "incidental".

To expand the child's horizons of knowledge by introducing him to world problems, is considered of little importance by some editors, one suggesting that primary children have not the mental scope to deal with world

1. David C. Cook, Jr., in letter.



problems. Only half of the editors include "to stimulate certain desirable attitudes toward these problems," within their policy.

Not many editors have definite statements of their purposes. Only four editors mention purposes other than those suggested in the questionnaire for ranking. One purposes: "To provide reading material that is worth while for all boys and girls of primary age who come under the influence of our denomination." Another editor's purpose is: "To put together truth in simple and attractive form, and then secure the adoption of the fundamental principles." The third editor gives three purposes: "To prompt desirable conduct reactions; to suggest leisure time activities; to present wonders of Nature." The fourth editor says of his paper: "Its only excuse for existence is in the desire of the publishers that it shall supplement the efforts of lovers of children, in supplying healthy, growing minds with material that will bring happiness and joy, and assist in molding young lives after the perfect pattern of the life of Jesus Christ."

CHART ITHE FOURTEEN EDITORS' RANKINGS OF THE SIX PURPOSES

Editors:		Number of Rank					
		1	2	3	4	5	6
I	P	b	d	d	d		
	U			f			
II	R	d	b	e	d		
	P	b					
III	O	c	e	f	d	a	
	S						
IV	E	b	c	e	f	d	a
	S						
V		d	b	e	f	d	
VI		c	b	f	d	e	a
VII		c	a	b	d		
VIII		b	c	d			
	(1)						
IX		c	d	b			
X		b	c	f	e	d	a
XI		c	b	a	d	e	
XII		b	e	f	a	d	c
XIII		c	a	b	d	e	
XIV		c	b				

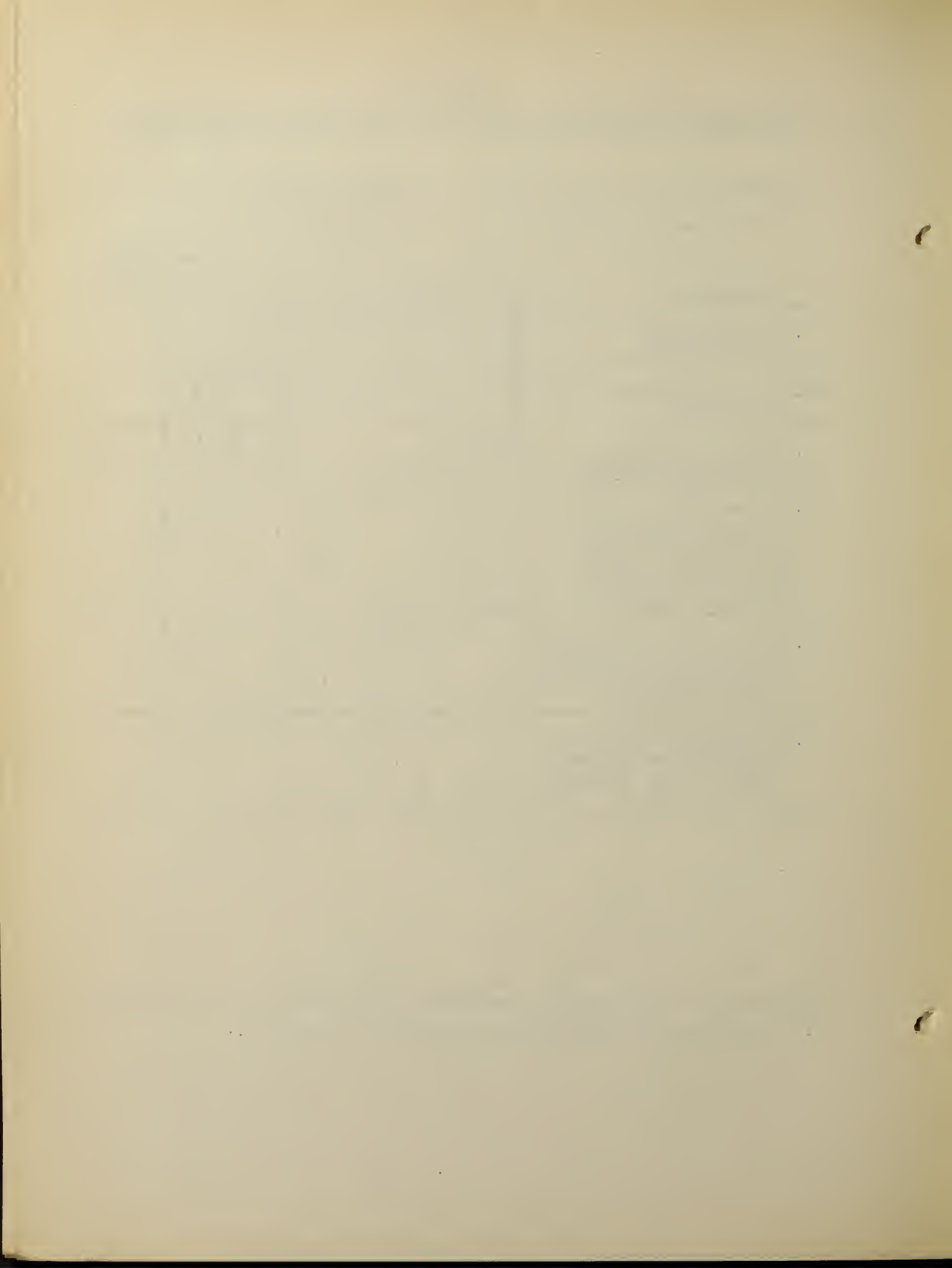
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1. This editor states that e and f are coordinate with a, b, and c.

CHART II

THE IMPORTANCE OF EMPHASIS GIVEN EACH PURPOSE BY THE EDITOR

PURPOSES	Number of Rank									
	N:	1	2	3	4	5	6	by	Inc- luded:	Not Inc- luded by
a. To entertain the children	U: M: B:	: 1 :	: 3 :	: 2 :	: 3 :	: 2 :	: 2 :	: 13 :	: :	: 1 :
b. To develop moral attitudes	E: R:	: 6 :	: 5 :	: 3 :	: :	: :	: :	: 14 :	: :	: :
c. To give definite religious concepts	O: F:	: 7 :	: 3 :	: 1 :	: :	: :	: 1 :	: 12 :	: :	: 2 :
d. To provide for the leisure time interest of children by stimulating their interest in better reading material	E: D: I: T: O: R: S:	: : : 1 : : : :	: : : 1 : : : :	: : : : : : :	: : : 5 : : :	: : : 3 : : :	: : : 1 : : :	: : : 12 ⁽¹⁾ : : :	: : : :	: : : 2 : : :
e. To expand the child's horizons of knowledge by introducing him to world problems	: : : :	: : : :	: : 2 : :	: : 3 : :	: : 1 : :	: : 3 : :	: : : :	: : 10 ⁽¹⁾ :	: : :	: : 3 :
f. To stimulate certain desirable attitudes toward these problems	: : : :	: : : :	: : : :	: : 5 : :	: : 2 : :	: : : :	: : : :	: : 7 :	: : :	: : :

1. One editor states that it is coordinate a, b, c.



Practically all of these purposes may be included within the six which were suggested for the editors' ranking.

"To entertain the children" may well include the elements of interest, attractiveness of form, bringing the children happiness and joy. "The story has a rare purpose," says Miss Eggleston, "the very same purpose that a painting or a piece of sculpture has; its purpose is to give pleasure or joy." (1)

"To develop moral attitudes" involves the prompting of desirable conduct reactions through stories which help toward an understanding of people, show the results of good and bad conduct, give an appreciation and a desire for what is right and furnish dynamic toward right action.

"Singing With Mary"⁽²⁾ in "Stories," for example, may help toward an understanding of the true value of personality; it shows that kindness and friendliness are more important in a person than his external appearance. "The Green Room"⁽³⁾ in the "Picture Story Paper" shows the joy a child finds in giving up her new room to her grandmother who comes on a visit. The happiness that comes in unselfishly shared friendship, and the unhappiness that comes through quarrels and misunderstanding are brought out in "The Chosen Helper"⁽⁴⁾ in "Stories."

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1. Margaret W. Eggleston, The Use of the Story in Religious Education, p. 18.
 2. By Bertha Wood Godshall, April 5, 1931.
 3. By Maud Wilcox Niedermeyer, June 15, 1930.
 4. By Malin Newell, March 22, 1931.

"To develop religious concepts" includes the presentation of nature stories, which is an effective way of helping children to see manifestations of God's work and its beauty. Appreciation of people is another approach to an understanding of God. The child's idea of God grows out of the love for those he knows best; God is no more to a child than the most ideal person he can imagine; if the child does not love and respect those around him, especially his mother and father, he can hardly love God whom he has not seen. "It is a perfectly safe assertion," says Coe, "that men first attributed ethical love to the divine being after they had experienced it among themselves."(1)

Concepts of God may be presented in children's stories more effectively than in stories for adults, because children think of God more naturally and spontaneously; they are seldom hampered by the doubts and the reticence that makes religion a thing apart to so many adults.

"Where Love Is, There God Is Also"(2) is a charming little story written by Lyof N. Tolstoi around the theme: "Inasmuch as ye have done it to the least of these My brethren, ye have done it unto me."

There are not many stories in story-papers for primary children which give such definite religious concepts, except for nature stories which aim to dispel children's fears of

1. George A. Coe, What is Christian Education, p. 76.
2. Carolyn Sherwin Bailey, Stories Children Need, pp. 241-249

the dark through their trust in God; for example, "God's Beautiful Dark,"(1) "What the Stars Said,"(2) and "On Marvin's Birthday."(3)

"One of God's Servants"(4) brings out the idea, through nature, that God is behind everything. "God Cares"(5) is a more intellectual approach to an understanding of the sort of care that God gives.

Many more stories could be written around definitely religious themes. Childhood is the most effective time to start religious attitudes and ideals which may last through life.

"To provide for the leisure time interest of children by stimulating their interest in better reading material," seems too remote and incidental a purpose to many editors for emphasis. However, it means more than urging children to read widely or providing something for their entertainment during leisure hours; it means to develop the child's interest in the deeper and better things of life, to make him want to read the sort of literature that will expand and deepen his character, rather than expend his energy in wasteful activities or read sensational books that give him nothing permanent, and which may do him harm. Editors of story-papers choose a worthwhile purpose in attempting to make the reading of the best sort of literature attractive

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1. M. Louise C. Hastings "Picture Story Paper," June 22, 1930.
 2. Ina E. Lindsley, "Story World," March 28, 1931.
 3. Ina E. Lindsley, "The Mayflower," Jan. 5, 1930.
 4. M. Louise C. Hastings, "Picture Story Paper," May 25, 1930.
 5. Grace R. Smither, "Picture Story Paper," July 20, 1930.

to children.

Many editors are awakening to the possibilities of broadening the child's horizons of knowledge by introducing him to world problems such as peace and world friendship, and stimulating desirable attitudes toward these problems.

"Boys and Girls" especially deals with the problem of world friendship. In its 1930 issues there are a series of stories by Priscilla Holton about Little Brother, a little Chinese boy, and another series by the same author about a gypsy girl. "Bob and Ellen Crown the Queen," by Florence L. Leaver,⁽¹⁾ is an interesting story in which a little girl finds joy in unselfishly helping an Italian girl to be May queen.

"The Mayflower" runs a series of charming stories about a little Chinese girl and her relations with American children.⁽²⁾ It also contains other stories of Chinese, Mexican and Japanese children, with an emphasis upon the happiness found in making others happy.

The 1930 issues of the "Picture Story Paper" have such stories as "José's Holiday," about a Philipino boy,⁽³⁾ "Coffee Twins,"⁽⁴⁾ featuring Mexico's gift of coffee to other lands, and the idea of God as the Father of the people of all lands, and "The Shared Party,"⁽⁵⁾ in which an Italian

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1. "Boys and Girls," March 4, 1930.
 2. November and December, 1930.
 3. Florence Crannell Means, June 8, 1930.
 4. Esther Turner Williams, Aug. 3, 1930.
 5. Jessie M. Lathrop, Aug. 31, 1930

boy and an American boy find, in sharing a party, that they have much in common.

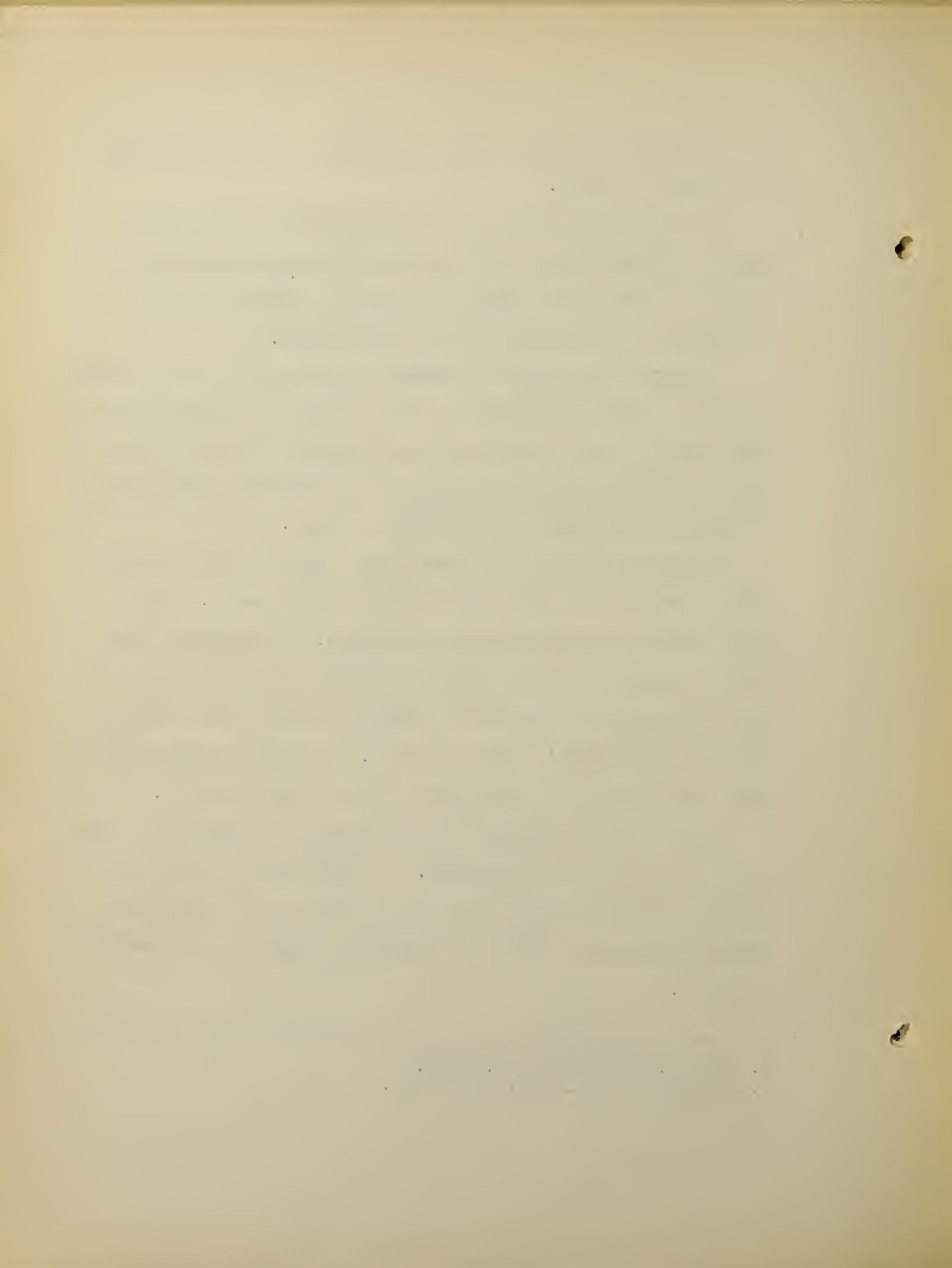
"A Successful Joke" in "Our Little Folks" is a story about a little French girl who comes to an American school and is so polite, and makes such pretty courtesies that she is chosen to be the fairy in the class play.⁽¹⁾

"Stories" stimulates interest in children of other lands through a series of stories, "Jean Learns Some Scotch Games," "Jean Learns a Mexican Game," "Jean Learns a Chinese Game," "Jean Learns Some Turkish Games,"⁽²⁾ illustrated with pages of paper dolls dressed in foreign costumes.

Story-papers generally use these indirect and positive methods rather than directly educate toward peace. Much might be done, however, through stories, through picturing some of the unfortunate results of war, and bringing out the more satisfactory results of "talking things over" together and seeing everyone's point of view. No stories should be used which bring out the glamor or the romance of war.

Some editors consider primary children incapable of thinking in terms of world problems. A conversation of several children in Mrs. Sweet's class of eight-year-olds gives an idea of children's ability to think seriously on the problem of peace.

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1. Ina E. Lindsley, Feb. 1930.
 2. Leila Munsell, Jan.-Apr. 1931.



Jean: "I went to West Point yesterday and watched the soldiers drill. It was great."

Teacher: "What do you think of having a regular school where they train boys to fight?"

John: "It's dumb."

Janet: "But you have to have an army to protect the country. Bad people might come and try to put us all in jail and then we'd need an army."

Philip: "I'd like to be a soldier!"

John: "I wouldn't; you only get killed."

Philip: "Don't think about that part of it."

Teacher: "People will probably continue to have misunderstandings and quarrels. If they don't fight, what could they do instead?"

John: "They should talk it over instead. Fighting only makes them madder."

Janet: "Well, we might feel that way, but some other country might not want to talk it over. Then what would you do?"

John: "Just not fight with them."

Mrs. Sweet observes that all the children agreed that John's way was best, and that it was apparently the romantic part of being a soldier that had appealed to Philip. By the next Sunday Philip had decided that he didn't want to be a soldier, but an electrical engineer! (1)

1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 18. See also section on Social Adjustment, in thesis, pp. 43-44.

Of course all primary children have not the background of experience to make their interpretations entirely accurate, but they can assimilate the beginnings of a broad and friendly attitude. They are more democratic than most adults; it is easy for them to accept the thought that people of all nations are brothers, and children of the same Father, who loves them all alike. Shown points of common interest, children can accept and feel friendliness for people of all nations, unless they have already caught some adult's prejudiced attitudes, or the spirit of glamor that outwardly surrounds war. Story papers can do much toward giving children facts about children of other countries, that will stimulate their interest and help them to understand that children of other lands have the same interests and feelings, work and play and live much in the same way as they themselves do. This is the impressionable age, the time to start attitudes which may grow into fine understanding and breadth of view point.

Chapter III

THE CHILD OF PRIMARY AGE

The child himself is the factor of greatest importance to the editor of story papers. Only through an understanding of the child's real self can the right type of stories be selected for him. The child is not just an adult in miniature;⁽¹⁾ he has his own interests and needs, which are different from the more complicated interests and needs of the adult, but just as important to him, just as worthy of consideration in his development. We aim to help him to make later adjustments in the most Christian manner possible, but for now his adjustments to his own present world of experience must be taken into account. If he is to live a full life later, he must live the fullest life possible to him now. He must solve his problems as they come to him; he must develop and expand the interests which are natural to him at his stage of experience, if he is to develop the capacity to solve more complex problems, and to deepen and enlarge his interests as he takes on ever greater responsibilities.

This means that the editor must first of all understand the child as he is now, so that the stories can be planned to meet and stimulate the child's natural interests, to fill his real needs, to meet him at his own level of experience

1. See M. V. O'Shea, The Child, His Nature and His Needs, p.210

so that he can grasp the meanings and ideals that the stories offer him.

IMPULSES

A number of tendencies are common to all children; some are inborn, some may be acquired or shaped through experience. For the purposes of this paper, it is sufficient to understand those impulses as driving forces or tendencies to action, that have a large part in influencing children's conduct.

"The child is a bundle of impulses, a mass of potentialities," says Mrs. Mumford. "And the child's character develops for good or ill in accordance with the direction in which these impulses find expression." (1)

Educators agree in emphasizing the importance of understanding and guiding the child's impulsive responses, of directing those impulses which would otherwise find an outlet in undesirable activities, into channels which offer legitimate expression, and of drawing out the desirable impulses to ever higher levels of expression.

To strengthen the impulses that lead to desirable conduct, satisfaction should be associated in the child's mind with the choice of the desirable way of behaving. For example, in good stories for children, a character who has

1. Edith E. Read Mumford: The Dawn of Character in the Mind of the Child, p. 7

performed an admirable deed is always shown to be happier in some way. The second method is to find opportunity for the expression of desirable impulses; the example of others, as in story characters, may help to stimulate this expression.

Those impulses that lead to undesirable results should be treated in the opposite manner; in stories, characters who give way to undesirable impulsive responses must find the results unsatisfactory. The child should be given as little opportunity as possible to acquire the desire to express himself in an unsocial manner.

The most absorbing impulsive interest of the primary child is play. The forms children's play takes will depend upon their developing capacities and impulses, and, to some extent, upon their environment. The play of children in the city may be more highly organized and more dependent upon playground equipment than that of children who live in the country. Country children's play will probably center about farm objects; these children may jump in oat bins, climb trees, invent toys from crude materials. In general, however, the play interests of all primary children are of much the same nature.

At this age their play interests are beginning to turn away from mere physical and sensory activity toward more intellectual interests; play is becoming less solitary, more social and competitive. Their games are still loosely organized, somewhat individualistic, very imaginative, and

involving much physical exercise, such as running, jumping, chasing, throwing, hitting, climbing. (1) Most girls love to play with dolls and all the equipment that goes with them. Much of their handwork is apt to be in the direction of miniature housekeeping. Boys will be more likely to make kites, bows and arrows, boats. (2) Thus, while the girls are intent upon raising imaginary families, the boys are Indians, sailors, farmers, tradesmen; sometimes the girls join their professions. Also they enjoy being just boys and girls, skating, coasting, playing tag, hop-scotch (for girls), hide-and-seek, climbing trees.

Play is one of the greatest educational resources that can be utilized. "In their play children learn to observe quickly, to weigh values, to pick out essentials, to give close attention; they learn the value of cooperation, to recognize the rights of others as well as to insist upon their own being recognized; they learn the meaning of freedom through law; they learn the value and function of work and the joy of accomplishment. No wonder that play is recognized as the most important educational factor of them all." (3)

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1. See Norsworthy and Whitley, Psychology of Childhood, pp. 217-219.
 2. See Mary T. Whitley, A Study of the Primary Child, pp. 36-37.
 3. Norsworthy and Whitley, Psychology of Childhood. p. 219.

For example, Mrs. Sweet records an incident in the play of her group of primary children:

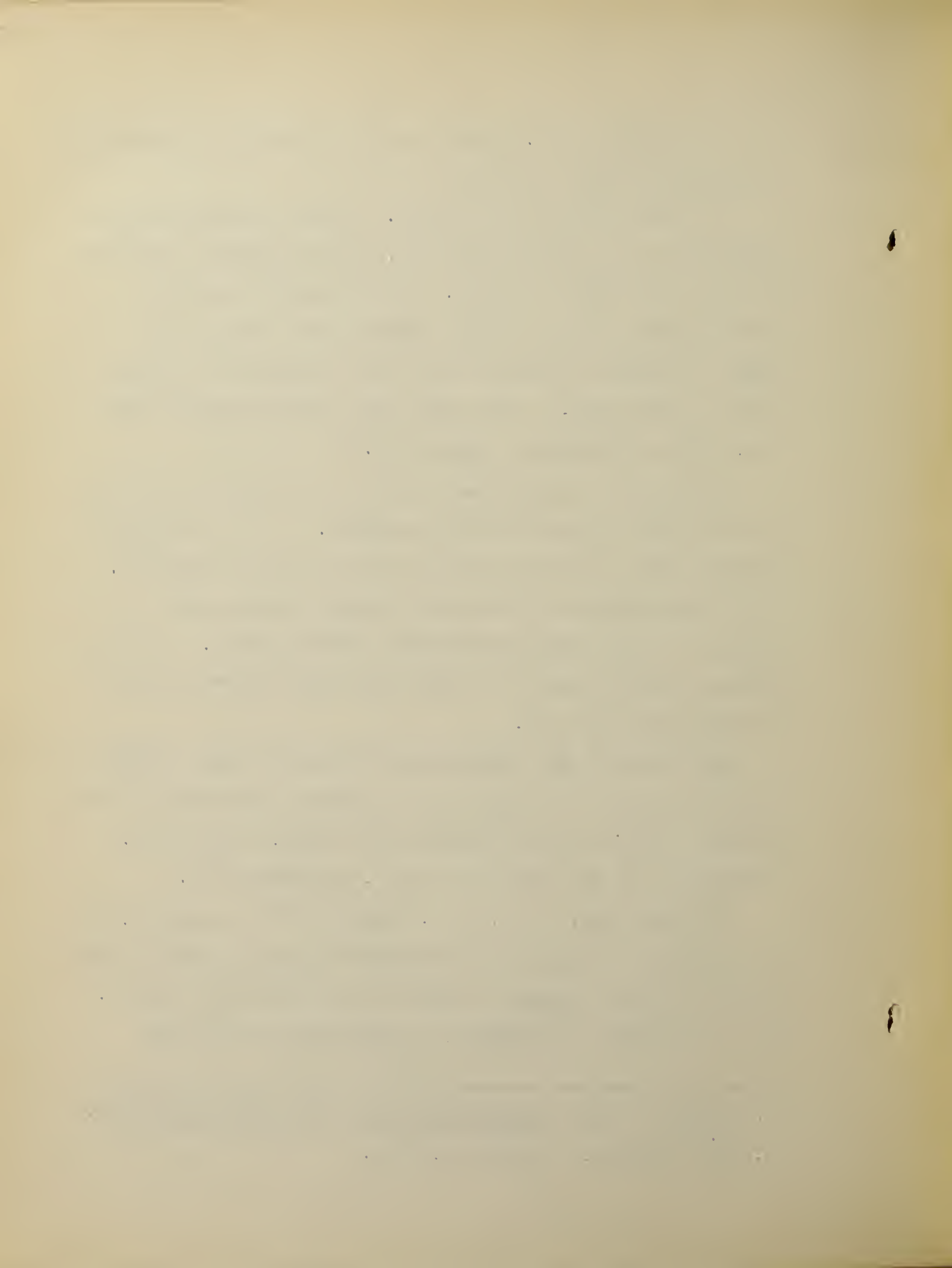
"I know a game," said Philip. He made an arrow out of paper and shot it up into the air, and the children tried to see who could catch it first. Philip wanted to do the shooting every time, but Jean insisted that the one who caught it ought to have the next turn to shoot it, saying, "That is fair play." Since the other children agreed with her, Philip followed her suggestion.⁽¹⁾

The spirit of play comes whenever activities are suited to the child's capacities and interests. It is a wholesome attitude that should be taken into many lines of endeavor. It is manifested in whimsically childlike stories and rhymes, in many animal stories and fanciful tales. Children love the simple humor in stories that call out their spirit of playfulness and fun.

Many stories may center about children's play, with its special interest for them, and its numerous opportunities for helping children to see values in fair play, cooperation, recognition of the rights of others, accomplishment.

"A Good Time," by M. S. A. Marshall,⁽²⁾ for example, is a story about a little girl who doesn't expect to have a good time at a party because she knows no one who will be there. She finds great joy, however, in befriending a lonesome

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1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 11.
 3. "Our Children," January 19, 1930.



little Italian girl by introducing her into the games and giving her a good time.

"Cry Baby," by Lima L. Henderson,⁽¹⁾ shows how a little girl who is called "fraidy-cat" because she is afraid to coast down a dangerous hill with her brother, finally displays a better kind of courage when they fall from the sled.

Leila Munsell in "Stories,"⁽²⁾ uses games as a method of stimulating interest in children of other lands, through a series of stories about a little girl who learns to play Scotch, French, Mexican, and Chinese games.

The love of physical activity is another tendency common to primary children. The needs of their growing bodies require that they shall be active; they want to be doing something every minute: running, jumping, climbing, making things to express their fund of ready energy as well as to satisfy other impulses, such as play, curiosity, imitation.

Likewise, much of their interest in people depends upon what they can do. In stories, their interest is most fully held by activity. For the primary child, there must be something going on all the time in the story world, as in the actual physical world.

Gregariousness is a strong impulse which, coupled with the natural desire for the approval of others, is one of the largest factors in determining the child's social adjustment and happiness throughout his entire life. "Since Nature has

1. "The Mayflower," March 16, 1930

2. January - April, 1931

made man a social animal, she has obliged him to develop his social nature to the highest degree. She heartily punishes one who is not social. The keenest distress anyone can feel arises from his failure to sympathize with people and to receive their sympathy in return."⁽¹⁾

The presence of others around him is essential to the child's feelings of contentment and security.

He enjoys both children and grown persons. He feels safer with people, and they can do things with him and for him.

Although he sympathizes with the sort of pain and joy he can understand, and wants to be kind and helpful, and although he is extremely eager to receive the approval of others, his individualistic impulses tend to predominate.

Nothing is so important to him as his own desires and impulses, not because he is intentionally selfish but because he has not had sufficient experience to have a full understanding of others' needs and desires which may conflict with his own. One of the greatest needs of the primary child is the knowledge that to live happily himself, he must modify his own actions in consideration of the well being of others. With his lack of understanding of social values, it is no wonder that he tends to base so many of his actions upon what his own impulsive desires tell him to do, or upon what meets with approval, whether it be going to Sunday School because his mother wants him to, or making

1. M. V. O'Shea, First Steps in Child Training, p. 121.

pert remarks to the teacher because his friends think him clever and courageous when he does.

The degree to which the child's gregarious impulses and his tendencies of kindness and sympathy are developed will depend, of course, upon the training he has received and the amount of living with others he has experienced. They are tendencies that must grow among the individualistic impulses. When children are cruel or bullying, it is either because other impulses are temporarily stronger or because they have not the capacity to put themselves in the other person's place. They need the breadth of experience, the understanding of different points of view which the story can help to give them.

Imitation is an important basis of much of children's learning. "It is the great conservative power by means of which the culture, inventions, ideals of each generation are passed on to the next."(1) Through imitation the child can learn from others in a much shorter time than he can learn by himself; he can abridge much of the trial and error method of learning.

Children will imitate almost anything, from single specific movements, such as laughing and shouting with others, or a grimace, gesture, or slang expression, to moral and emotional attitudes. They may imitate desirable or undesirable actions. They will imitate those who are

1. Norsworthy and Whitley, Psychology of Childhood, p. 73.

with them constantly, any temporary hero or person they admire, children of their own age, some story character who has aroused their interest and imagination.⁽¹⁾

This offers to writers the suggestion to make their story heroes not only worthy of imitation but interesting, active, attractive to children, so that there will be a strong desire to imitate them. Children tend to imitate those actions which seem most interesting and exciting, rather than those which are good but dull.

"Curiosity and the love of adventure often take little boys far from home," says Miss Whitley. "They follow up the brooks, roam the woods, accompany the grocer on his delivery rounds, steal rides on passing trucks, and otherwise enjoy a freedom unknown to the kindergarten age."⁽²⁾

The primary child has an insatiable desire for the sort of knowledge he can understand. His curiosity leads him to find out many things for himself. He loves anything that has the makings of a secret.

"Ruth whispered to her visitor, 'You wait here, Ada, and watch for Raymond,'" one story starts. "Then she tiptoed into her brother's room. Quickly taking something from a small box on his dresser, she hurried back to her friend."⁽³⁾

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1. See Norsworthy and Whitley, Psychology of Childhood, pp. 83-85.
 2. Mary T. Whitley, A Study of the Primary Child, p. 37.
 3. Alyce R. Hyde, "How Ruth Cut Her Finger," in "Our Little Folks", Jan. 27, 1929.

A story such as this, that deals with a "secret" cannot fail to attract a child's attention.

Most primary children are collecting things, such as marbles, scrap-pictures, stones, leaves, stamps. They make little attempt to classify their collections; they simply enjoy handling, showing, and keeping their possessions.⁽¹⁾

"Whatever their collections, we find the same elements common to all--yearning for variety, quantity, beauty, rarity, and personal ownership. Each child unconsciously strives for its own particular collection, and in this we see the spirit of imitation and emulation come into prominence with the desire to outstrip others."⁽²⁾

Closely connected with the collecting impulse is that of ownership. The objects that are collected gather value because they are possessed. The desire to have something all his own is enough to make a child exert much effort to keep his acquisitions. It is a strong motive force behind much of children's selfishness, rivalry, and fighting, as well as a valuable source of power. An individual must have worthwhile possessions, from physical and material to spiritual possessions. Finally he may learn that possessions in common are the most valuable of all.⁽³⁾

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1. See Ethel L. Smither, Teaching Primaries in the Church School, p. 14, and Mary T. Whitley, A Study of the Primary Child, pp. 36-37.
 2. Kenwick, The Child From Five to Ten, p. 194.
 3. See Norsworthy and Whitley, Psychology of Childhood, pp. 52-53.

The child's fighting impulse is aroused when his associates encroach upon what he considers his possessions, or when he is thwarted in any way. Finding someone in the way, being pushed or hit, having his pleasures or plans interfered with, being deprived of an object he desires, being disappointed, balked or teased, or merely the desire to win over a rival, all call out his fighting impulses. (1)

One primary child tried to explain his reasons for fighting as follows: "I don't think I have the right habits. I know I hit people sometimes, and I don't know why I do. Sometimes they hit me first, and sometimes I hit them first. I just feel like doing it, that's all." (2)

Fighting is not altogether a bad impulse. The child needs to know how to stand up for his own rights, and for the rights of others. He must learn self-control, yet he should not be a coward, or refrain from holding his own merely because he is afraid.

"Now I think fighting is all wrong," one little boy said, "How can you have a perfect society if people fight? If we fight when we are boys and girls, we'll probably fight when we are men. I think it is awful ever to fight."

"Sure you do, because you're a sissy and afraid to fight, so you say it isn't right to," another child retorted.

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1. See O'Shea, Social Development and Education, pp.184-188, and Norsworthy and Whitley, Psychology of Childhood, pp. 52-53.
 2. Sweet and Fahs, Exploring Religion With Eight Year Olds, p. 37.

"In the club at school you always hang on to Mr. Jasper's arm. He's always telling you to let go of him. You're just a baby."

When the teacher asked the first boy whether he ever felt like regardless of whether it was right or wrong, he admitted: "I should say I do feel like fighting sometimes. Many is the time I could just murder somebody until they died. You bet I have those feelings. I'd like to fight and fight, but I'm always scared I'll get licked." (1)

Mrs. Sweet emphasizes the value of helping the child to see all sides to a disagreement. "What would you do if somebody should hit you?" she asked the children in her class one day.

"Well, I know the best thing would be to talk it over," said John.

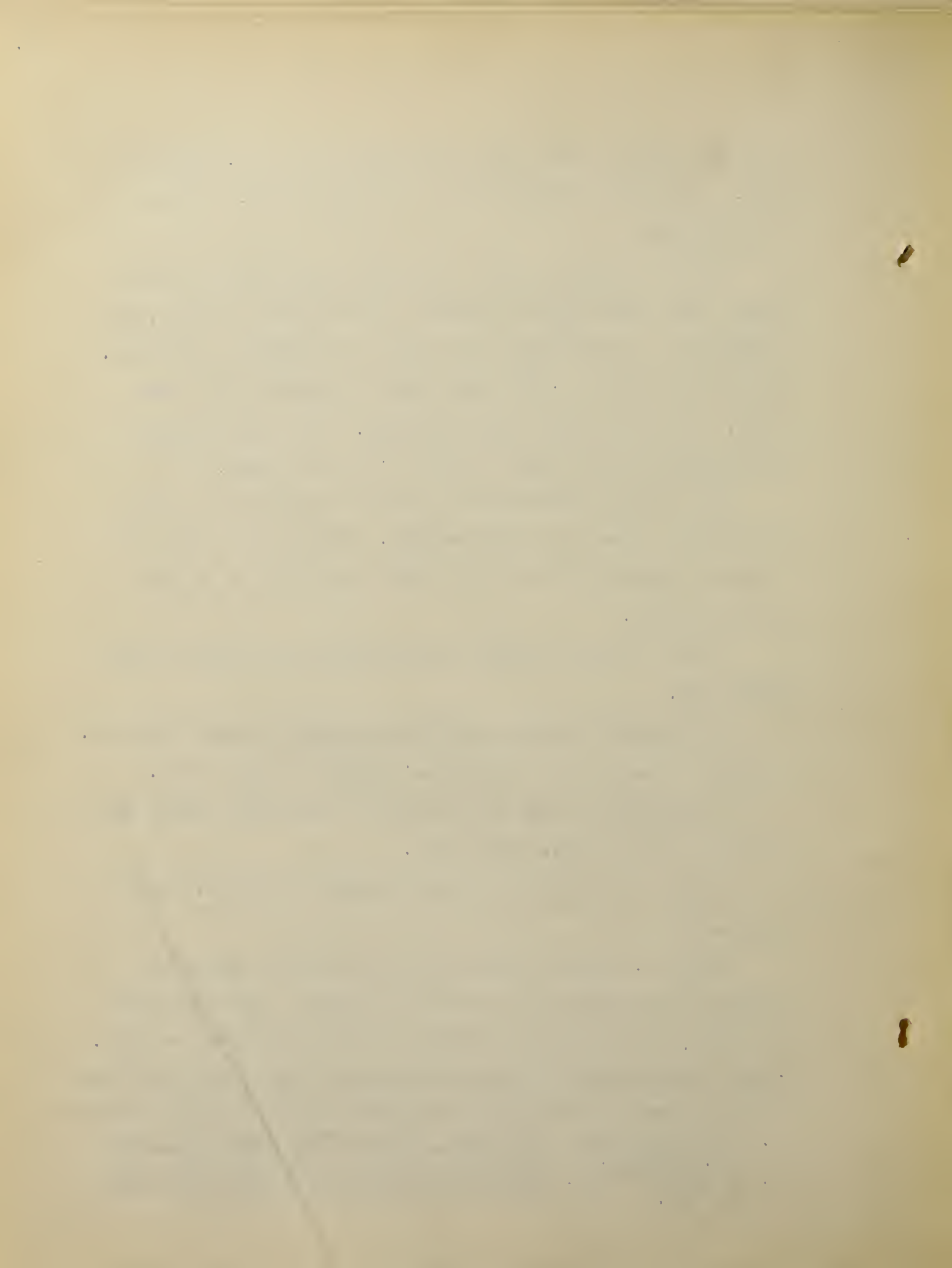
"And probably there would be something on each side too. A fight is never just one person's fault," Robert said.

"Sometimes you get into an awful fight when people hit you and you hit back," said Ruth.

"Yes, and it doesn't usually settle it either," said James. (2)

Mabel B. Hopkins brings out the value of seeing all sides to a quarrel in a series of stories: "Visitors From The City," in the second quarter of "The Mayflower" of 1931. These stories show a group of children in their play relation-

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1. Sweet and Fahs, Exploring Religion With Eight Year Olds, pp. 143-144.
 2. Sweet and Fahs, Exploring Religion With Eight Year Olds, p. 132.



ships. They often quarrel, but in the end they come to see one another's point of view, and the reasons behind their misunderstandings. Then their quarrels look trivial to them, and they are good friends again.

Most primary children are burdened with some sort of fears which are painful, and inhibitive to wholesome self-expression. Although fear in its modified forms is necessary to children to keep them from recklessness and disregard for consequences, fear in its crude forms should be overcome by developing confidence in its place. Often children are needlessly afraid of animals, burglars, the dark, thunder-storms, or they may have sheerly imaginary fears as a result of dreams or things they have read or heard. These fears may be overcome by developing the child's confidence in God, by associating pleasure with the situation which arouses fear, and to some extent by appealing to the child's knowledge and
(1)
reason.

Much can be done through stories to arouse the child's interest in the spectacular beauty of thunder-storms, for example, or in the quiet beauty of night, with its peace and darkness which brings rest to all of God's creatures.

One story paper gives this suggestion, for instance: "Were you ever out alone with daddy and mother under the stars? Some people like starlight and moonlight as well as they like sunlight. Perhaps this is because night-time is

1. See M. V. O'Shea, Faults of Childhood and Youth, p. 90 and Norsworthy and Whitley, Psychology of Childhood, p. 94.

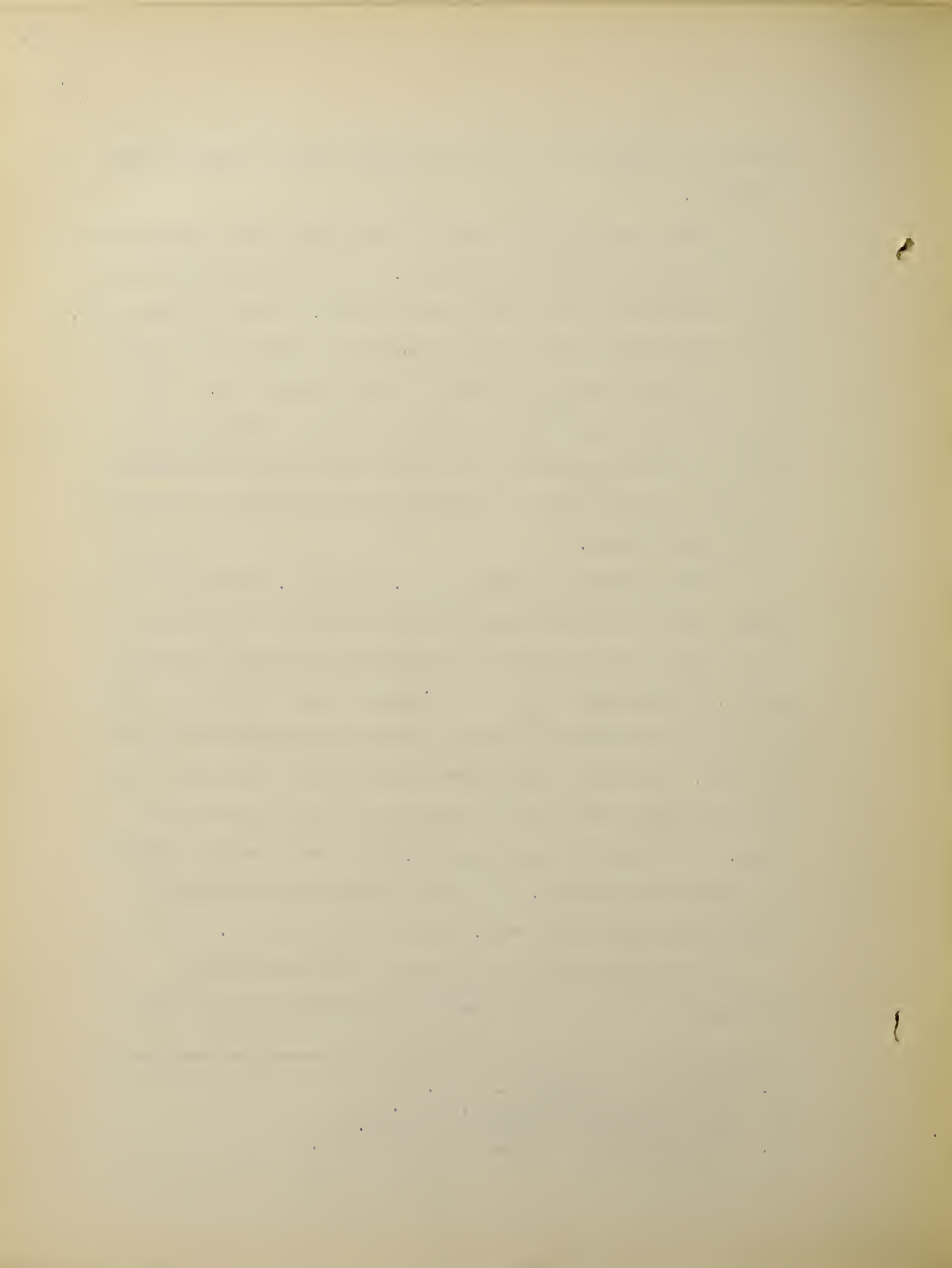
usually so quiet and the little lights seem so restful and
friendly."⁽¹⁾

God's care, and the beauty of the night are illustrated
in two stories by Ina E. Lindsley. In "What the Stars Said,"⁽²⁾
two children are lost, and they discover, as one of them says,
"The dark is soft like a warm blanket, and the stars looked
at us and said that God cared for us at night too." "On
Marvin's Birthday,"⁽³⁾ is a story in which a little boy is
lost, but finds comfort in the moon and stars; he remembers
that God put them there, and that God is everywhere, and so
he is never alone.

"God's Beautiful Dark," by M. Louise C. Hastings,⁽⁴⁾
brings out the interesting elements of night time, which a
little girl and her parents discover in walking home from a
party. "There are often interesting things to see at night,"
the father concludes, "God has other night helpers working
for him. All have their work to do in their own way. The
dark has many beautiful surprises for those who look for
them." The little girl responds, "I never knew the dark was
so interesting before. I'm glad we walked home from the
party along this dark road. I love the dark now."

The sex and parental instincts are displayed in
children's love for their parents, in their fondness for

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1. "Stories," January 4, 1931.
 2. "Story World," March 28, 1931.
 3. "The Mayflower," January 5, 1930.
 4. "Picture Story Paper," June 22, 1930.



babies and dolls, in their desire to help those weaker than themselves. Even their attitudes toward pets display an impulse to care for something which depends upon them.⁽¹⁾

Stories of happy home life can do a great deal to give ideals of home relationships. "Little Mother Marjorie,"⁽²⁾ in "Our Children," for example, is such a story, centering about incidents in a happy, cooperative family, where Marjorie enjoys helping with the work and caring for her little baby brother.

"Marjorie's Mothers,"⁽³⁾ in the "Picture Story Paper," is another type of story, bringing out the idea of caring for a younger child. Sally, who is ten years old, brushes little Marjorie's curls every day while Marjorie's mother is sick, and is an excellent little mother to her. On Mothers' Day Marjorie's mother can be up for the first time. Marjorie buys her some flowers with money she has saved from her allowance, and for Sally, her "other" mother, she buys a red rose.

Different authors note other impulses important to the child's development, such as food-getting and hunting, rivalry, display, self-assertion, the joy in creation. Some of these tendencies are included in this paper in connection with other impulses. Space does not permit a study of all of the child's impulsive tendencies; only those most prominent and those which can be partly modified through stories have been considered.

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1. See Ethel L. Smither, Teaching Primaries in the Church School, p. 14.
 2. By Katherine Washington, January 12, 1930.
 3. By Hazel Boring, May 11, 1930.

(1)

Social Adjustment

The child's social life plays an important part in the modification of his character. His first social influences have been adjustments to family life. Obedience to wise family customs should be automatic by this time and his interest in others expanding.

During the primary years the child is making much wider social contacts than before. He is starting in school, where he comes under the influence of new and highly organized rules and methods; he works and plays with many other children. On the street and on the playground, too, he must adapt himself to a much larger group than he has been accustomed to, and radical changes of behavior become necessary if he is to get along with other children, who are just as inclined toward individualism, intolerance, and desire for special consideration as himself. He must learn to consider the rights of others, as well as to stand up for his own rights; he must not be disdainful or the others will not play with him; he must play fairly, wait for his turn, be brave, friendly, and cheerful, in order to be welcomed by the others. If he "tattles", shows off too much, or exhibits selfishness, other children will not hold back audible, or even physically displayed disapproval.

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1. See especially Mary T. Whitley, A Study of the Primary Child, pp. 49-50 and 99-101, and Hugh Hartshorne, Childhood and Character, pp. 60-63.

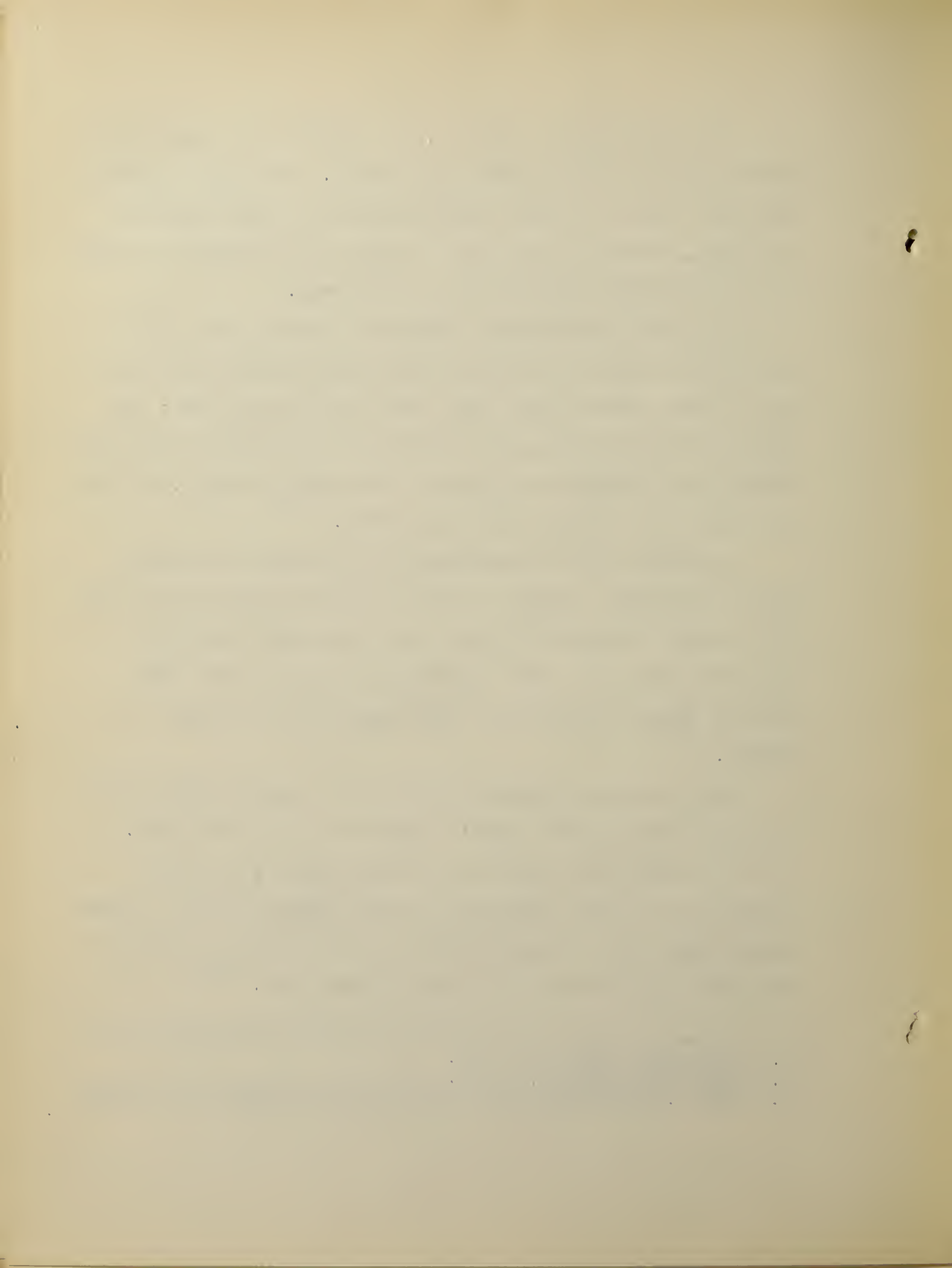
The moving picture theater, the library, and other institutions are all giving ideals of conduct. The child acquires practical ideas of social organization as he makes purchases in stores, rides on street cars, comes into conflict or friendly relations with park-keepers or policemen.

One little boy prayed: "Bless all the men that work in factories to make our clothes, and carpenters; and thank you for all the stores around here that have food and toys; and thank you for policemen, and for parks and grass and trees and flowers, and trains that carry us from place to place, and for boats that take people across the ocean." (1)

At another time he expressed his gratitude for social order as follows: "Thank you for the stores where we buy our food so that everybody can get what they need--'cause if everything was just piled together some people might just come and grab a lot and not leave enough for the other people." (2)

From all these contacts the child is learning that there are rules which govern other's conduct as well as his own. "To find mother and father, the school teacher, and other authoritative adults themselves readily acknowledging a higher common authority, is an important aid for children in realizing their own status in the larger social body." (3)

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1. Children's Prayers, p. 40.
 2. Children's Prayers, p. 41.
 3. Mary T. Whitley, A Study of the Primary Child, pp. 100-101



(1)

"Minding," a whimsical story by Alice J. Nichols, brings out this idea very effectively. Jane and Jimsy don't like to mind, so they are put to bed. While they are in their room several things happen to them. They become interested in playing with a burning coal in the fireplace, and are burned. The Spirit of Fire tells them that they must mind the Laws of Fire just as their mother does. When they dance in a strong wind, it blows over a screen, which hits them. The Spirit of Wind tells them they must mind the Laws of Wind just as their mother does. They play with some water, which spills on them, and the Spirit of Water tells them they must mind the Laws of Water just as their mother does. They decide that they will mind their mother just as she minds the Laws of Fire, Wind, and Water.

Two humorous stories show how even animals have to obey: "The Baby Bear That was Spanked," by Frances Margaret Fox, in "Boys and Girls," May 11, 1930, and "Even Kittens Must Obey," by Marian E. McGregory, in "Stories," April 12, 1931.

Equally important is the child's adjustment to children of his own age. One editor especially emphasizes child relationships, both in theory and in selection of stories. He suggests, "It is usually on the basis of such adjustments that the child's standards of generosity, fair play, honesty, service, loyalty, and truthfulness are built. There is a child citizenship as well as an adult citizenship. Encourage

1. "The Mayflower," September 7, 1930.

the child to become a true citizen in his own group, and you have accomplished a great part of religious education." (1)

Stories for children, especially those in church school story-papers, have inclined toward stressing relationships between children and adults--too often from only the adult's point of view. There is a need for encouraging the best relationships between children and adults, but also there is a large field in helping the child to become adjusted to children of his own age.

"The true child life story is built out of the life of the child in his group. It pictures him engaged in playtime, games, and occupations with companions of his own age. The complication of the story grows out of these activities. The child is not shown making adjustments to adult life or aiding an adult to solve an adult problem. . . . The underlying message has to do with forming some conduct adjustment to the group life in line with the higher standards of that life; in other words, to the child's own best self, his conscience understood as a child's conscience and not as an adult conscience." (2)

The primary child is not too young to develop **broad** sympathies if he is wisely guided. The reason for so many children's lack of understanding of world problems is that this understanding needs special cultivation; it is seldom acquired

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1. David C. Cook Jr., "Suggestions to Writers For Dew Drops," p. 6.
 2. David C. Cook Jr., "Suggestions to Writers For Dew Drops," p. 6.

through the child's own direct contact with experience. Mrs. Darr shows through the prayer experiences of her children the broad social concepts children may have when they are carefully trained.

These social interests of her boys fall under four main groupings: prayers for the sick; for the poor, the unfortunate, and those in great danger; for those who labor for our comforts; for a warless world.

Her eight year old son, impressed by the inequality of our economic system, dictated this poem to her one day.

"Have thou ever thought of the poor--
 How poor they are?
 Have thou ever thought of the rich--
 How rich they are?
 How many friends they have?
 How would you like to be poor
 And not have so many clothes to wear as you do?
 And so little to eat!

How would you like to be rich
 And have a big house
 And a lot to eat? (1)
 How would you like to be poor?

Many times the children prayed that all the people in the world would be blessed. One night after they had been reading Mrs. Mitchell's story of the "Five Little Babies" in the "Here and Now Story Book," one child prayed, "Thank you for all the people that have different names. Bless the Indians and the Chinese and the Americans and all the people that have different colored babies." (2)

1. Children's Prayers, p. 121.

2. Children's Prayers, p. 146.

One six-year-old child sang to himself the following Song of Peace before he went to sleep one night.

"O God, I hope that the world will be peaceful and that everybody will forget all about guns and swords and spears and everything that they have now; for every time anybody shoots it hurts somebody. I hope that the soldiers will all stop being soldiers because they are always getting their arms and legs broken. I know that all the animals are peaceful together--why can't people be peaceful together on the earth?

"The world is lovely, too, for I know that everything looks pretty.

" I know that angels are peaceful, and birds and flowers are certainly peaceful." (1)

One night as the boys were getting ready for bed, they discussed the question of the causes of most wars. They decided that it was foolish to have wars over the question of land. The oldest boy said, "I don't see what difference it makes who owns the land anyway. Of course there are different nations, but we are really all one family." (2)

Mental Capacities

"Growth in character," says Hartshorne, "involves growth in the capacity to think." (3) In this sense, character is a tendency to think with growing adequacy, to foresee consequences,

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1. Children's Prayers, p. 132.
 2. Children's Prayers, p. 151.
 3. Hugh Hartshorne, Childhood and Character, p. 68.

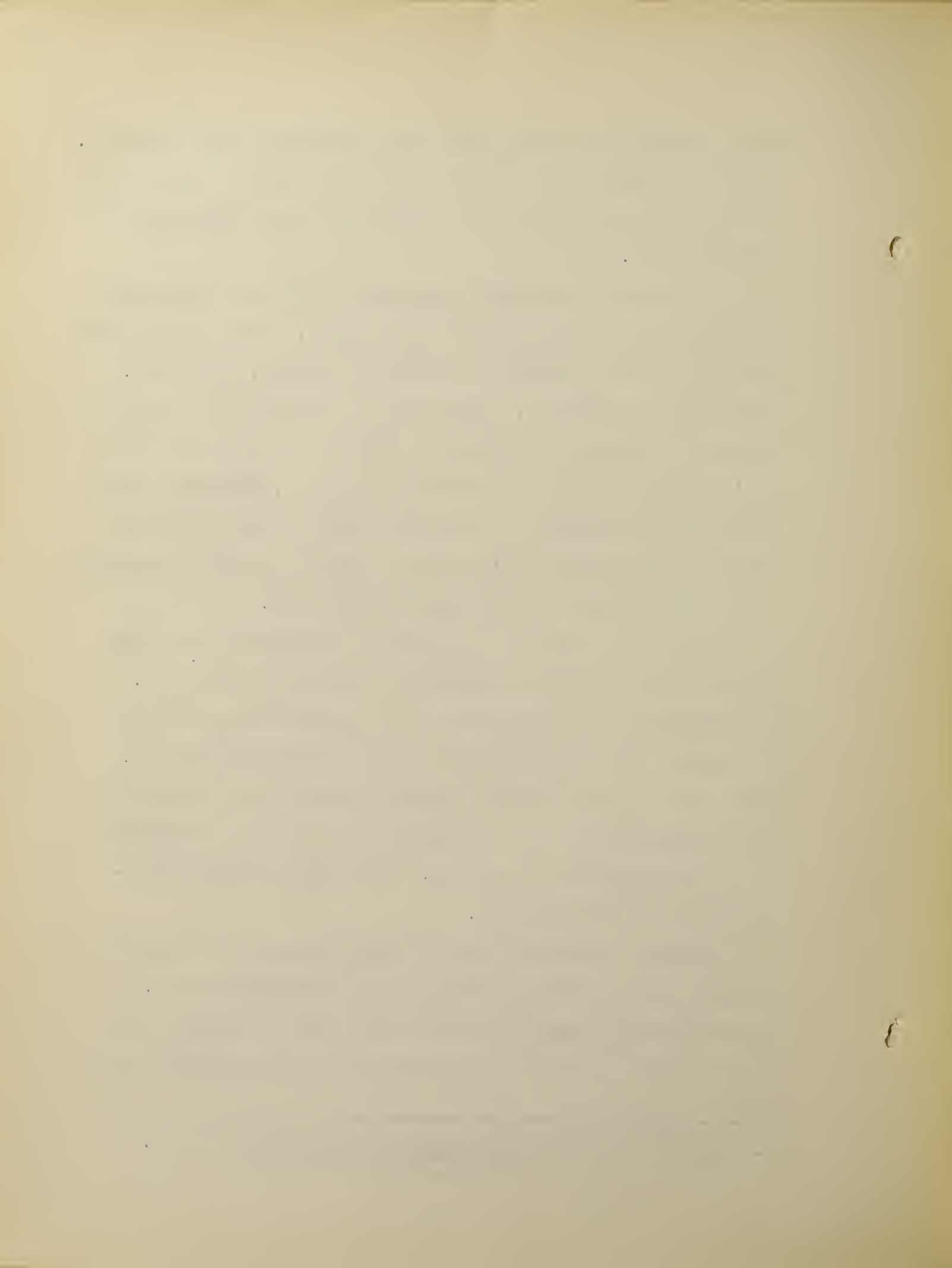
and to choose activities that will accomplish right purposes. It is more than a capacity to appreciate abstract moral qualities; it rather involves a foreseeing of the consequences of definite acts.

As with the impulsive tendencies, there is a necessity for growth with each stage of development. "The mind is never passive; it is a perpetual activity, delicate, receptive, responsive to stimulus. You cannot postpone its life until you have sharpened it. Whatever interest attaches to your subject matter must be evolved here and now, whatever powers you are strengthening in the pupil must be exercised here and now; whatever possibilities of mental life your teaching should impart must be exhibited here and now."⁽¹⁾

The primary child is exceedingly responsive; his mind is as active and full of exuberant vitality as his body. By observation and comparison, he is constantly acquiring knowledge - not scientifically accurate knowledge always, for he has little power of critical analysis and not much past experience to give a foundation for accurate judgment of the impressions he receives. He rather compares unconsciously those impressions.

He needs more knowledge and experience, and he needs guidance in critically appraising the knowledge he has. Stories can help him to sift the best from the second best and the bad by picturing situations involving problems with

1. Margaret Naumburg, The Child and the World, p. 225.



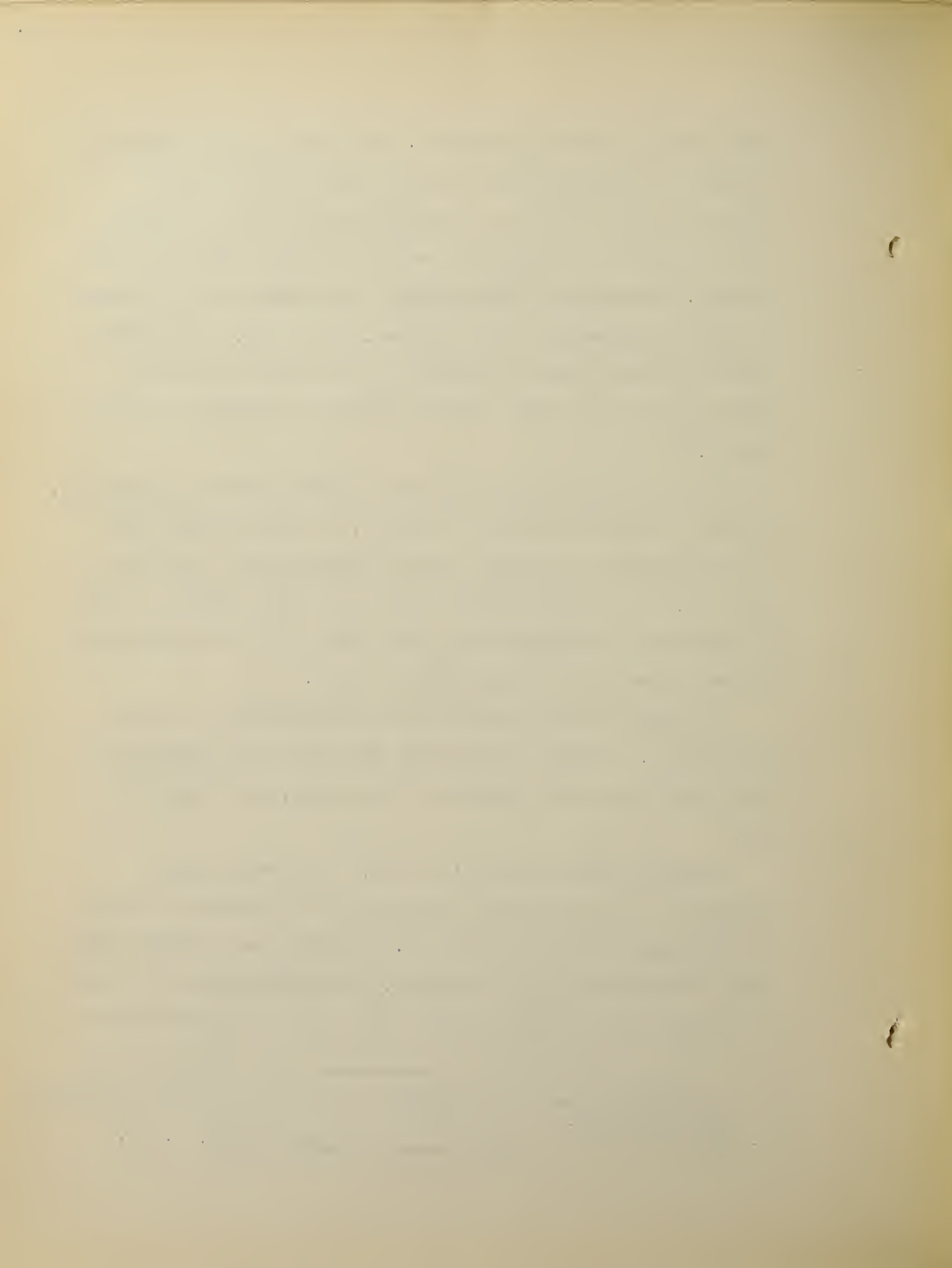
more than one possible solution. For example, one story in a primary story-paper tells about a boy who must decide whether he will fail in an examination and risk a whipping from his father, or sign his name to a paper on which he has cheated. Remembering the remark of some men about his father: "If Sam Milliken says it's that way, it's true," he decides that he couldn't look his father in the eye if he signed a pledge that wasn't true, and he chooses the better course of action.⁽¹⁾

Sense impressions are the main sources of his information. "To see, to hear, to feel, to handle, is the only sure way to get knowledge of things, their relationships, qualities and uses, the realization of events and their sequences that is the basis for imagination, and, again, for the generalized abstract ideas that are gradually formed." (2)

Stories may often make use of this openness to sense impressions. Children especially understand and appreciate such sense appeals as glitter, color, size, good things to eat.

Carolyn Sherwin Bailey's story, "The Happy Little Princess," is an excellent illustration of the use of appeal to the senses to arouse interest. The Princess Felicity "had honey every morning for breakfast, and strawberries and cream for supper whenever she wished. She had two or three dozen

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1. "Examination Day," by Frances F. Wright, in "Boys and Girls," June 22, 1930.
 2. Mary T. Whitley, A Study of the Primary Child, p. 46.



French dolls and her own special little rose garden with a rustic playhouse and a tinkling fountain. And, oh, the Princess Felicity's dresses! They were as many in number and as beautiful as the colors in the rainbow."⁽¹⁾

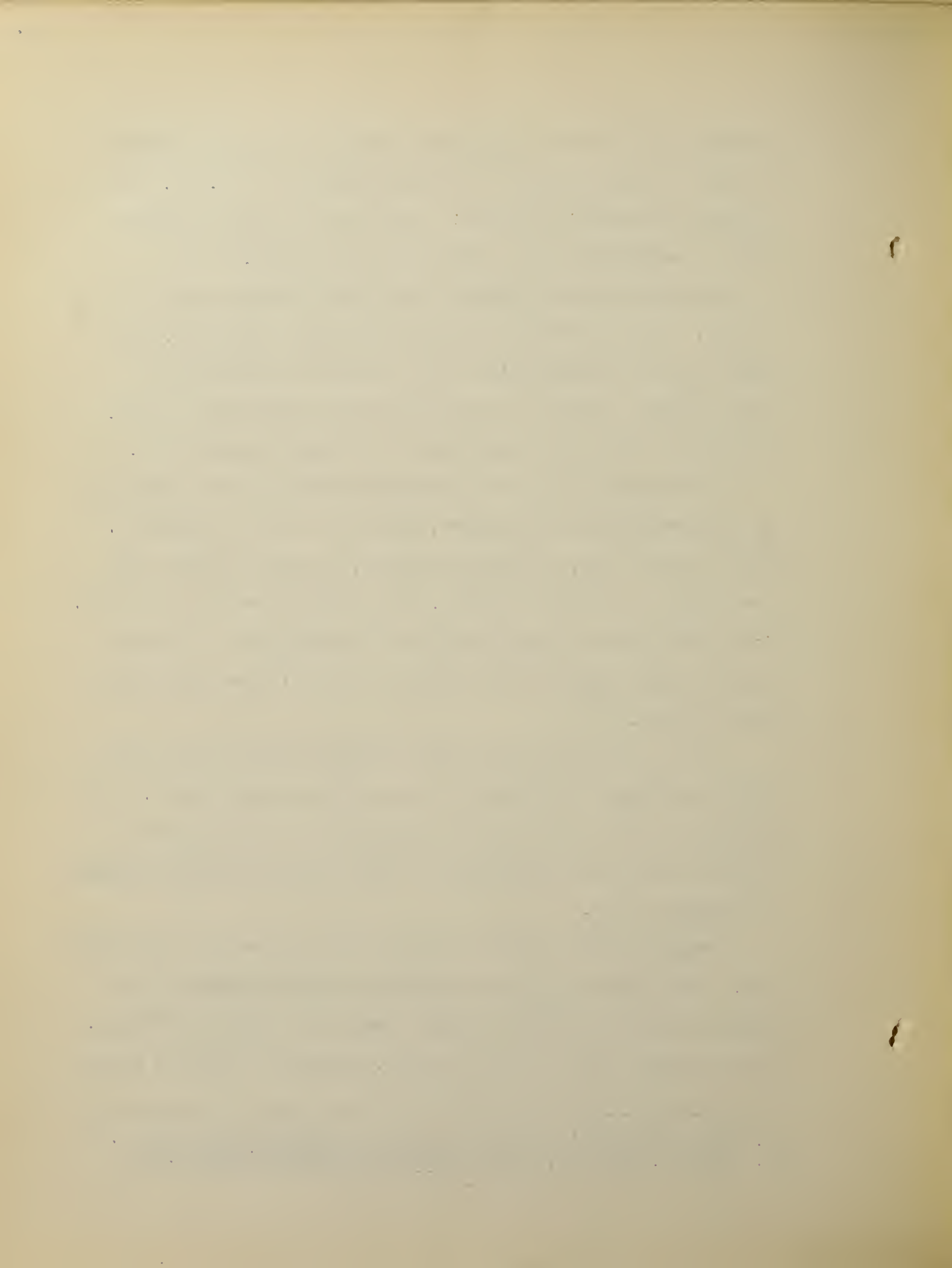
The child cannot attend to an idea for very long at a time. Just as he has not great physical endurance, he lacks mental concentration and he finds it difficult to keep one idea in mind in spite of other distracting ideas, especially when that idea does not vitally interest him.

"In general, what children work with and play with will be interesting and, therefore, easy for them to attend to. What is quite new, not very definite, and not closely connected with present interests, will require active attention. Young children can and do give active attention, but they cannot keep it up as long a time as you do; they grow tired more quickly."⁽²⁾

This is another reason for favoring stories which deal with the things children do, "work with and play with". The elements of the story must be important to children and related to their main interests if they are to read and remember the story at all.

Gradually the child's sense of time and order is developing. The younger primary child has no way to measure time except by what he does; he knows that it is time for dinner, time for bed, time to go to school, because a definite action

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1. Carolyn Sherwin Bailey, Stories for Sunday Telling, p. 3
 2. Mary T. Whitley, A Study of the Primary Child, p. 62



follows. Gradually he sees some order from frequent repetition of actions.

It is difficult for him to estimate past time with any accuracy. David, Joseph, Samuel, and Jesus might all have lived at the same time so far as the chronological sense of the average primary child is concerned. (1)

Even Mrs. Sweet's class of older primary children, who had been especially instructed in tracing back the history of man, made errors in judgment of time. When they were speculating about how long ago man discovered coal, one child said: "Probably a hundred and twenty-five years ago."

"Longer than that," said another child.

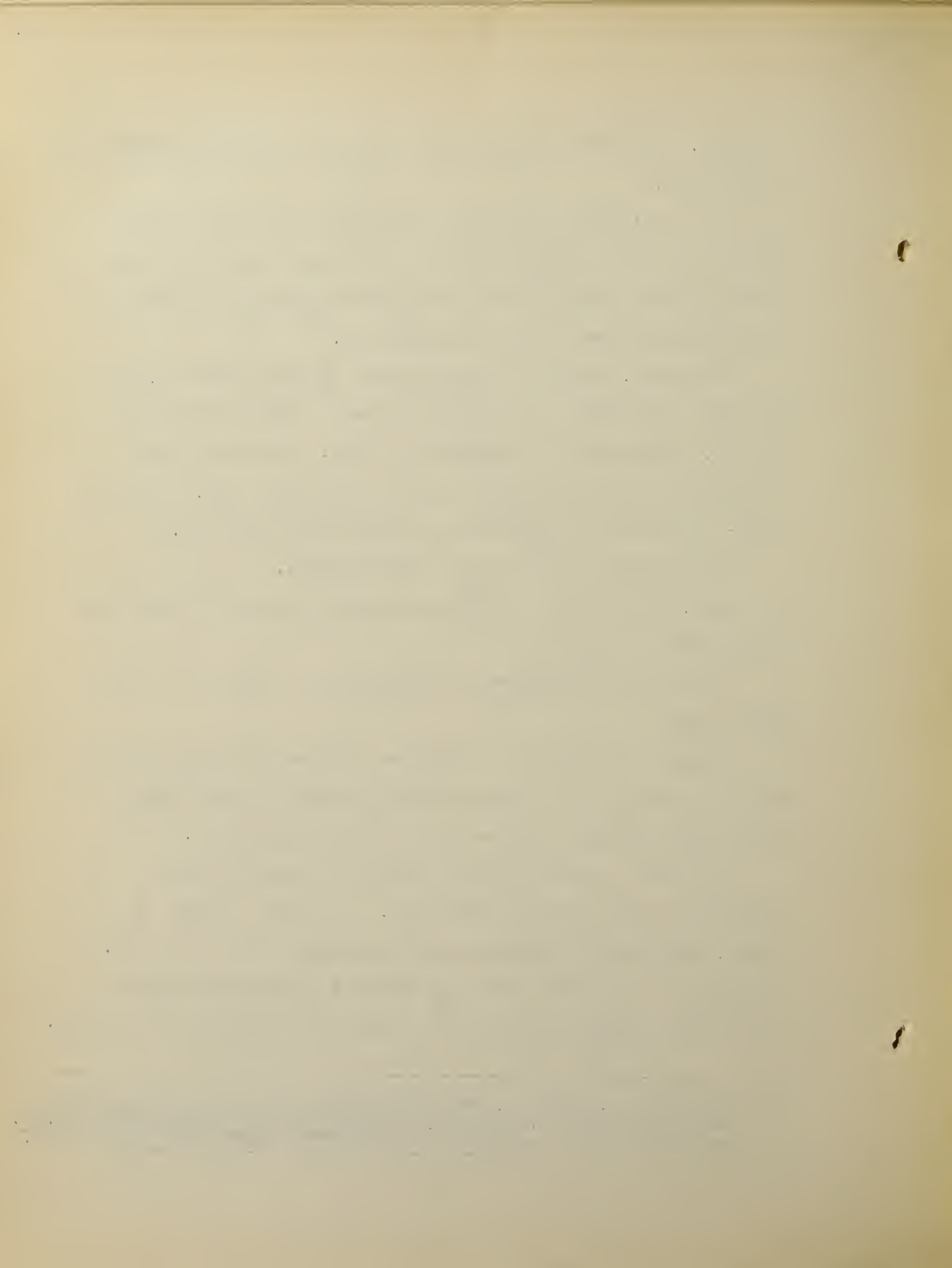
Mrs. Sweet asked them how long they thought man had been discovering things.

"For nineteen hundred and twenty-seven years," a little girl said.

"No," a boy objected, "because that was just when Jesus was born, and Adam and Eve came four thousand years before that, and all that time men were discovering things." (2)

By this time the child is beginning to distinguish between the real and the imaginary. He enjoys flights of fancy, but also he feels an urge to explore the real world. He prefers to see the reactions of real people and animals rather than assume the roles of people and animals, as formerly.

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1. See Ethel L. Smither, Teaching Primaries in the Church School p. 19, and Mary T. Whitley, A Study of the Primary Child, p.68.
 2. Sweet and Fahs, Exploring Religion with Eight Year Olds, p.20.



He enjoys both fanciful and realistic stories but he wants to be sure whether they are representing true facts or make-believe.

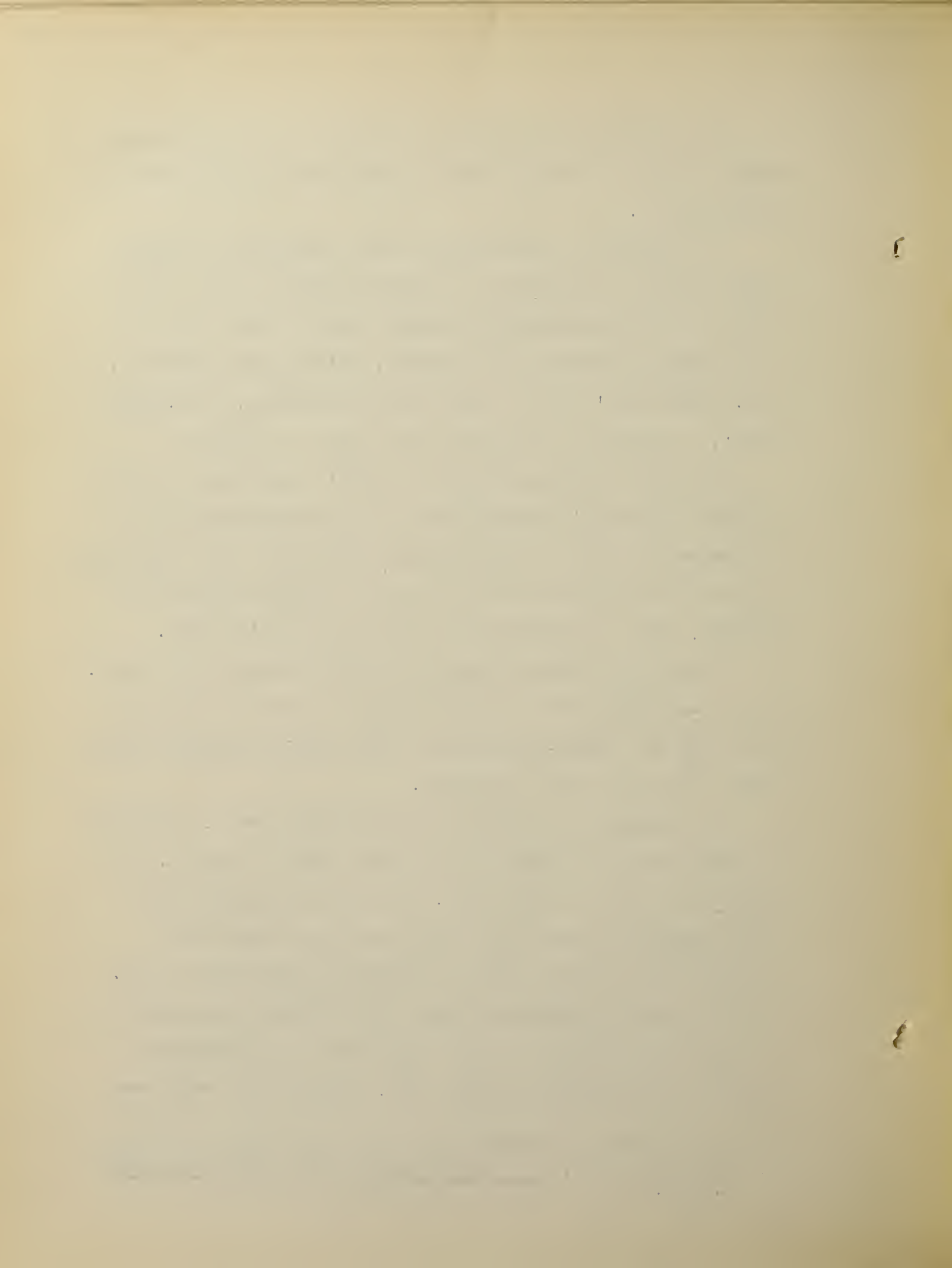
"I thought it was awfully good," commented a primary child during a discussion of another child's story, "only I didn't like the way Margaret mixed what was real with all that imaginary business at the end, calling the president, 'Mr. Skinflint,' and the first woman president, 'Mrs. Goodwill'. Why didn't she keep it all real to the end?"⁽¹⁾

Through the imagination the child's sympathies develop. Through the story's presentation and interpretation of experiences the child's imagination helps him to feel emotional values in situations which he has not actually experienced himself, and to put himself in another person's place.

During the primary years the child is learning to read. The six-year-old still finds reading a difficult task, but the seven and eight-year-old can read simple language fairly easily and with great enjoyment.

The sentences of children in the first grade, according to Miss Whitley, average six or seven words in length, and nouns and verbs are most used. They know approximately three thousand words by the first year, and about four thousand five hundred words by the end of the primary age. Few of these are abstract terms, for children seldom use or remember abstractions. Their terminology is essentially concrete and related to daily life. Their ideas have been

1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 181.



derived from concrete things and specific activities, and it is difficult for them to generalize their experiences. ⁽¹⁾

Children's words do not necessarily mean the same to them as they do to adults, with their richer experience. Children's knowledge of objects or events which they have not seen may be narrow. Their ideas of space and size, for instance, may be erroneous because derived from pictures or descriptions rather than from first-hand contact.

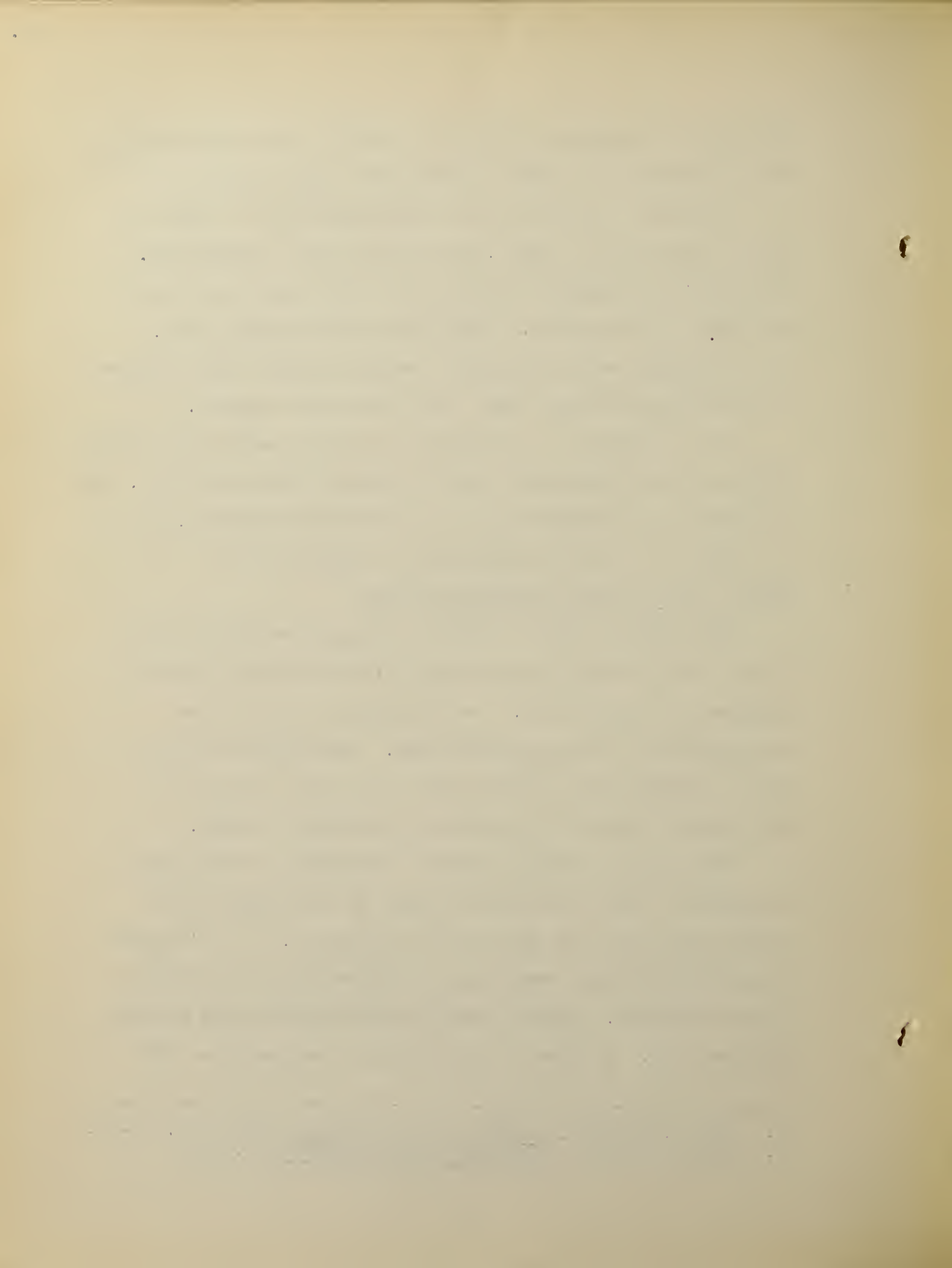
In the story it is essential to choose words and meanings which can be understood readily by most primary children. Any new words or meanings should be adequately explained, but it is better to avoid the necessity of explanations.

Moral Attitudes and Religious Concepts

The primary child is almost non-moral as far as adult values are concerned, even though it is necessary that he conform to some of them. To be moral, an act must be evaluated and the value understood. The child has come into a complex social order which has little meaning to him because he has not lived and experienced enough.

Hartshorne gives the current definition of the moral tendency as "the intelligent choice by the individual of habits of action for the good of the group". ⁽²⁾ This means that the individual must know and understand the accepted moral standards. He must make a choice rather than blindly keep the law. He must be individually responsible. His

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1. Mary T. Whitley, A Study of the Primary Child, pp. 68-69.
 2. Hugh Hartshorne, Childhood and Character, p. 224.



moral acts must be habitual. His action must be for the social good.

The moral development of the child up to the primary age has been determined almost entirely by the attitudes his family has displayed. His conscience is formed from experience with his closest surroundings, and it reflects the customs and standards of those nearest him. Since he does not understand the social values themselves, what is right to him is what brings him satisfaction and approval from others.

Mrs. Sweet told her class of primary children a story about a little girl whose mother promised to read a story to her. Before the mother had a chance to fulfill her promise, however, a caller came, and as long as the visitor stayed, the child made a nuisance of herself. Mrs. Sweet asked the children what else the little girl might have done.

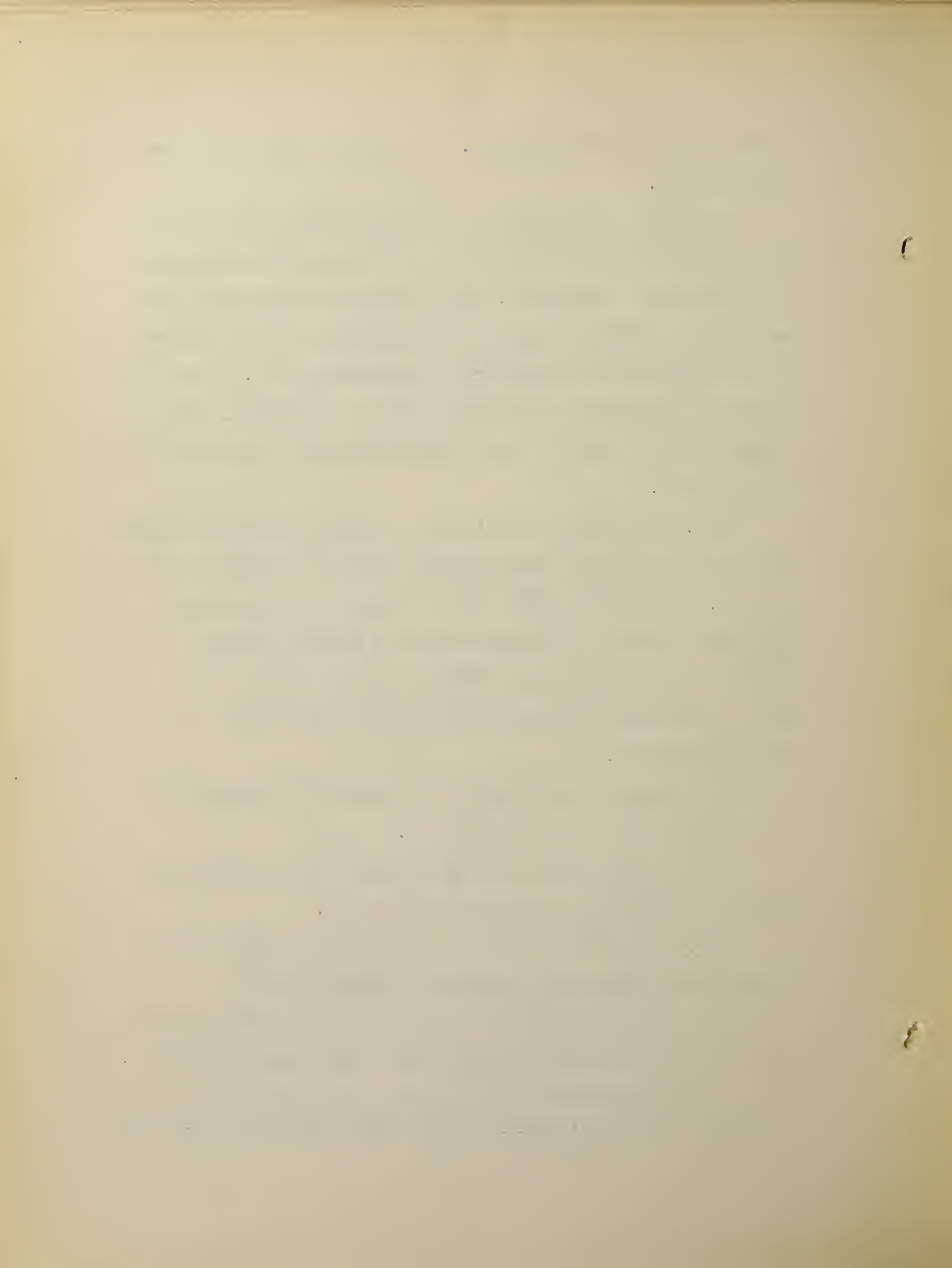
"She should have behaved so the caller thought she was a nice child," was one answer.

"Yes, the caller might go out and tell everyone she wasn't a nice girl," added another child.

Mrs. Sweet asked, "Should we do right simply because of what we think other people may think of us?"

One child thought not, but none of them could suggest any better reason for behaving well under such conditions. ⁽¹⁾

1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 14



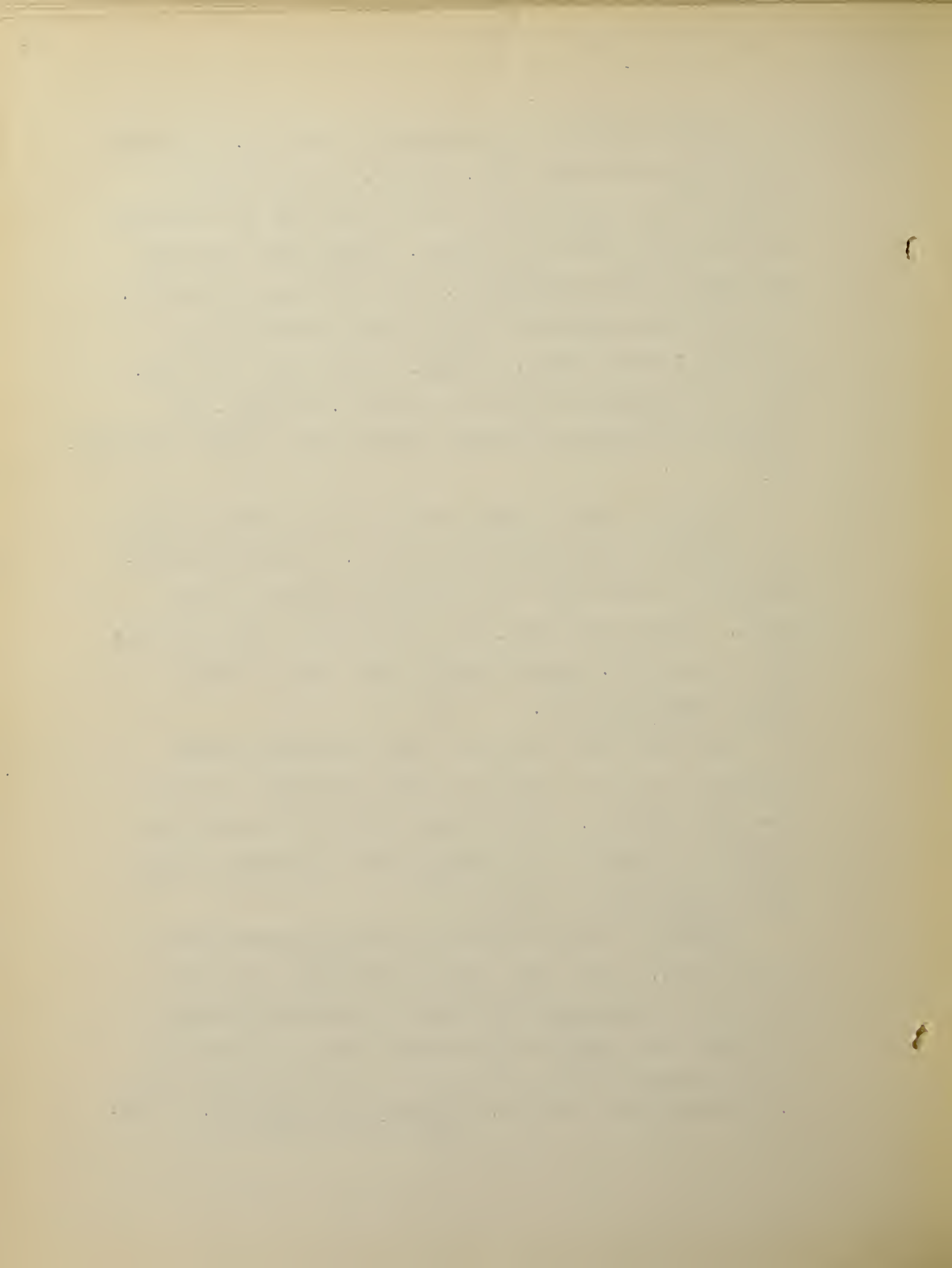
Through contacts with those of his own age, the child is likely to consider lying, teasing, tale-bearing, or cowardice as wrong because they conflict with the standards of the group to which he belongs. These moral attitudes are formed through experience, not only through imitation. The child can understand from his contacts with other children just why lying, teasing, and the like are wrong, while his standards of abstract honesty, courtesy, and other more sophisticated moral concepts may be quite undeveloped.

The first step in moral training is to show the child that others have feelings like his own. To give an understanding of human life is an essential function of the story. Through the story, too, the child's social horizons may be broadened. Social horizons and ideas of moral values expand together.

The story should show that one is happier through doing what is right, and that doing wrong brings unhappiness and suffering. "They should find that it pays to do right, or to wait for the greater good, or to endure pains and disappointments bravely."⁽¹⁾

Ideals of conduct must be set forth concretely and specifically. It is much better to show the little boy in the story performing some honest or kind and helpful act, which the reader can understand, than it is to write

1. Norsworthy and Whitley, Psychology of Childhood, p. 246.



several paragraphs commending the character's honesty or kindness and helpfulness, with the obvious moral, "and that is the way all little boys should be". Little boys are not likely to have general abstract virtues; life consists of specific instances; it is a matter of doing, to them.

The moral life, says Starbuck, "is a dynamic somewhat; it may be elicited and stimulated. Morals cannot be taught; like diseases they are caught. . . . Commands repel; images attract. Prohibitions arouse defiance; symbols awaken the sympathies. Punishments brutalize; spontaneous choice of values brings grace and strength."⁽¹⁾

The child's belief that God sees and hears all, and is ever at hand, loving and helping, may exert a powerful influence over his conduct.

"Help us not to have any more fusses," a six-year-old prayed. At another time he prayed, "Help us never to fight any more and help everyone not to fight any more, but live cheerfully together."⁽²⁾

One day when there had been an unfriendly spirit in the nursery, a little boy suddenly jumped up and said, "We aren't doing any good for God--let's start cleaning up!"⁽³⁾

Miss Clowes has recorded the expressions of several primary children who were discussing the question: "How

1. E. D. Starbuck, A Guide to Books For Character, Vol.II p. 16.
2. Children's Prayers, p. 98.
3. Children's Prayers, p. 108.

does our telling the truth help God?"

"Child: If you tell the truth you can think better.

Teacher: How do you mean?

Child: If you lie you feel so badly you can't think of anything else.

Child: God will like you better.

Child: No, he likes you just the same.

Teacher: How do you think he does feel about it?

Child: He feels sorry for you.

Teacher: Why is he sorry?

Child: You might be put in jail.

Child: He is sorry because he loves you." (1)

The child is capable of religious feeling before he has acquired any definite knowledge of God. Most important to his feelings about God are the attitudes of those around him, because he can sense attitudes long before he can understand the meanings behind him.

His ideas of God are acquired in the same way as other ideas. The things he hears and reads and is taught, his interpretations of these ideas, as well as the attitudes of those around him, will all influence his religious ideas and attitudes.

Since God is usually referred to as a person, and because of the child's tendency to think of all of life in terms of personality, he almost always visualizes God

1. Amy Clowes, Seeking the Beautiful in God's World, pp. 24-25.

as a man--usually a very big man because he can do so many things.

In the following paragraph, G. Stanley Hall gives an interesting account of the concepts of many children whom he questioned. No one child had all or most of these ideas, of course, but they are suggestive of the different religious concepts that children may have.

"God is a big,⁽¹⁾ perhaps blue man, very often seen in the sky or in the clouds, in the church, or even street. He came in our gate, comes to see us sometimes. He lives in a big palace, or a big brick or stone house on the sky. He makes lamps, babies, dogs, trees, money, etc., and the angels work for him. He looks like the priest, Frobel, papa, etc., and they like to look at him, and a few would like to be God. He lights the stars so he can see to go on the sidewalk, or into the church. Birds, children, Santa Claus live with him, and most but not all like him better than they do the latter."⁽²⁾

Few children have many such clear and confident notions, yet there is an essential concreteness in their thinking that must be taken into account.

Mrs. Sweet's class of eight-year-old children showed more mature thinking than this. One day she told them how her own little girl, on looking at a lovely sunset beyond

1. Words underscored are children's own words.

2. G. Stanley Hall, Aspects of Child Life and Education, pp. 34-35.

the mountains, had said, "I want to write a letter to God and thank him."

"Well, she couldn't write to God because he is everywhere," said Jean.

"A little of God is in me and in everybody," said Ruth. "Why didn't you tell her to write a letter and eat it, and then the part of God that is in her could read it?"

"No, that wouldn't be the way," said Janet, "But couldn't you tell her to think her letter like thoughts, and then God would know how she felt no matter where he is." (1)

Some weeks later the question came up among these children: Is there a God?

"Yes, I think there is," said Ruth, "I think he is made of the spirits of all the dead people in the world."

"No, that couldn't be," said John, "because if there is a God, he must have made people before any of them could die, so how could he be the spirit of dead people?"

"Well, I think God is a spirit," Ruth said, "and the spirits of people who die are what keeps him growing."

"Well, I think there was a God in olden times," Robert said.

Mrs. Sweet asked him if he meant by that that he didn't think there was a god now.

"Well, we don't know whether there is one now or not,"

1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 12.

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he answered. "We read stories in the Bible about a God people were sure of, but today people aren't sure, so how do we know?"

"Well, if it says in the Bible that there is a God, then there must be one," Elizabeth declared.

Later in the hour John said, "Well, it seems as if there must be a God when we see such wonderful things in nature."

"Well, of course there is a God," said Jean. "He is a great spirit that makes everything grow. Think of a tree coming out of a tiny seed. There must be something that does those wonderful things."

"Well, Jesus told us that there was a God too," said Philip, "and he lived close to him and must have known."

"Well, there was a God before Jesus came into the world," said Ruth.

"Jesus was pretty nearly like God, he was so good," said John. (1)

These children were interested even in the problem of evil. "If he is a God who takes care of us, he must be the rich man's God, for he doesn't seem to take care of the miners," one child commented, after a study of the economic problem of miners and mine-owners. (2)

Mrs. Sweet told the children a story, one day, about Neth, the Scout, who by his cleverness, saved

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1. Sweet and Fahs, Exploring Religion with Eight Year Olds, pp. 46-48.
 2. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 208.

Abraham's caravan from robbers. She asked them if they thought God should have protected Abraham and his followers from robbers if Neth hadn't been on the job.

"Well, the Lord means for us to help," said Jean. "Of course he couldn't protect Abraham's caravan from robbers unless they had looked out for themselves."

"God could if he wanted to," said James.

"I don't think God could," said Philip, "People have to look out for themselves."

"I think the way God looks after us is to give us sense enough to look out for ourselves," said Jean.⁽¹⁾

Another group of children discussed the same sort of problem as follows:

Child: I saw a man on crutches the other day.

Teacher: How do you suppose God feels when anyone has to use crutches?"

Child: He feels sad.

Teacher: Why doesn't he heal him?

Child: Maybe he was bad.

Child: God isn't like that. He would forgive.

Child: Perhaps he was born that way.

Teacher: Would God want a child to be born that way?

Child: Probably the mother had done something wrong, and God wanted her to suffer for it in this way.

Child: That wouldn't be fair for the baby to suffer because his mother was bad.

1. Sweet and Fahs, Exploring Religion with Eight Year Olds, p. 185.

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Teacher: Would your father want you to suffer because your mother had done something wrong?

Child: No.

Teacher: Then do you think God would?

Child: No. (doubtfully)" (1)

Miss Whitley groups the main types of children's idea of God under three headings:

- (1) "He is a Creator, a Giver of Life, a Force that makes growth." He is rarely thought of as impersonal; he may be a physical force distributed through trees, animals, and children's own bodies, perhaps as their blood is.
- (2) "He is, in addition, a Cause, a final Authority." He may be a magic worker, or a whimsical spirit who may be cajoled into providing special and pleasant things for us if we use the right password.
- (3) "He is chiefly concerned with our actions." He demands certain gestures and conventional acts from us, or he must be placated if we are naughty, but he may be hoodwinked; or he is a dreadful Spy who may punish us eternally, or he may be an amiable being who may be persuaded into letting us do what we want. (2)

Miss Whitley sets forth a more desirable concept of

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1. Amy Clowes, Seeking the Beautiful in God's World, p. 13.
 2. Mary T. Whitley, A Study of the Primary Child, pp.104-105

God which the primary child can understand, even though he mingles it with elements from these other conceptions.

"God is an unseen Companion, a Father, a Friend. He can be talked to freely, but always with respect, for he is so great and wonderful. He likes to have us tell him things, for he is always interested in his children. He gives us many things, especially help, so we must remember to thank him. He is sorry, and it grieves him, when we do wrong. He has commands for us just as our parents have, and commands for men too, since they are also his children. He belongs to us all, but does not have favorites, for he loves justice. He has work to do and asks us to help him in that work; and when we do we are all happy together. Some of his plans we can't understand yet, but as we get older and wiser, and especially as we try to help him in so far as we can, we shall understand better. He loves beautiful things and true things, particularly in ways we act."(1)

To develop a feeling of love and reverence for God, pleasure should be associated in the child's mind with God. While he can hardly appreciate the promise of heaven or spiritual blessings, he can sincerely thank God for his more material gifts, his care and help. "The great lesson to be learned," says St. John, "is that love is never aroused by argument or by the claim of duty, and that it

1. Mary T. Whitley, A Study of the Little Child.

cannot fail to be stirred when there is revealed a love that ministers to present happiness." (1)

A little boy, who very much wanted a baby brother, expressed his desire, and his gratitude to God for the beauties of nature and for his love, as follows: "Dear God, please send me another baby because I love John and Billy so much and I love mother and daddy; but I love you best of all, dear God, because you send me the flowers and the trees and the stars, and because you are my friend.

"I love you so much, dear God; you are so good to us and you love everybody, and love to do things for other people, and you give us little babies forever after. Amen." (2)

Any religious code given to the child should be true for all time. Even though certain types of belief seem to be helpful in influencing his conduct for the present, if they are not broad and universal truths, they may have to be rejected later.

The best approach is through feeling, rather than through catechisms and other purely informational methods. The child is more emotional and impulsive, than intellectual. Furthermore, religion must be suffused with warm emotion to give dynamic and meaning, to meet real personal needs.

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1. Edward Porter St. John, Child Nature and Child Nurture, p. 64.
 2. Children's Prayers, p. 52.

The child's attitude toward the church depends mainly upon his particular experience. Miss Whitley makes a few suggestions as to what his attitudes may be.

"Church is thought of as a place where they go and sing songs, do some marching and painting, hear a nice story. It is God's house, though how he lives there is a mystery. It is a place of unusual furniture, where they have to sit still a long time while the minister talks. The term 'church' means a building, almost invariably."(1)

A good concept of a church for primary children is that it is a group of people who try together to do God's work, that it is a big family trying to follow Jesus, and that children have a genuine part in this fellowship and its work.(2)

As children meet in classes and do things together, a school or class loyalty begins to develop. This is one of the chief means of beginning an attitude of oneness with the church.

"Infancy is the time to lay the foundation for the child's loyalty to and love for the Sunday School," says one editor of primary story papers. He suggests the writing of Class Group stories. The plot of a Class Group story "is built out of the activities, occupations, play-times, and games of the Sunday School class group. The message has to do with the child's adjustments with

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1. Mary T. Whitley, A Study of the Primary Child, p. 109.
 2. See Ethel L. Smither, Teaching Primaries in the Church School, pp. 36-37.

life in the class group. By making his Sunday School class stand for the child's social, work, and play world, we cause it to mean everything to him." (1)

Love, fellowship, and reverence are important religious attitudes. Love is not meant in the sense of self-martyrdom or benevolent "giving to the poor"; love must be interpreted to the child in concrete actions which he can understand, such as, taking little brother out to play, even though he gets in the way, because of love for him. The primary child is naturally somewhat selfish and individualistic, but his sympathies are stirred when he is shown the need of others and ways of creating joy for them. (2)

Fellowship is most clearly felt when people work together, and when they find common interests. Fellowship may be widened as children read of child life in other lands, as well as in their own. "Ever must the smaller unit be integrated into the larger; ever must the social horizon widen if children are to achieve true Christian fellowship." (3)

The attitude of reverence, Miss Whitley defines as "a compound of awe, gratitude, and a feeling of self-submission." The child experiences awe especially in regard to the wonders of nature. "As the mysteries of renewed life

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1. David C. Cook, Jr., "Suggestions to Writers for Dew Drops", p. 7.
 2. See Mary T. Whitley, A Study of the Primary Child, pp. 109-112.
 3. Mary T. Whitley, A Study of the Primary Child, p. 112.

in the springtime and the preparation of the seed-babies in the fall are opened up, even the younger children may share this attitude. To this we add gratitude as the Creator is found to be the source of life and love and power and joy for us, as well; and by the assurance of belonging to him, and the associated feelings of loyalty, we develop the reverence that hallows God's name and strives to fulfill his purposes."(1)

Interests (2)

The child's interests should ever be foremost in the editor's mind, and stories selected which will center in those interests which are common to most primary children. The amount of reading children do, and its effect upon them, depend largely upon the interest it holds for them.

His interests center chiefly in what is concerned with his welfare, what he works with and plays with, what he knows most about.

The child's own activities, the games he plays, the work he does of his own accord, are the main sources through which his interests can be discovered. He is interested especially in his play activities,⁽³⁾ of course, and the elements of skill and success are becoming important to him.

He is always interested in what is familiar to him.

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1. Mary T. Whitley, A Study of the Primary Child, p. 110-111
 2. Most child interests are closely connected with his impulses. See pages 25-38.
 3. See pp. 26-29.

His favorite characters are likely to be boys and girls of the same age, who do much the same things that he does. An effective method of arousing interest in people of other lands is to choose child characters and emphasize the likenesses more than the differences.

This does not mean that novelty must be avoided. The child is naturally curious, and interested in people and things. "In the healthy, active child, the desire for knowledge is omniverous," says G. Stanley Hall. "He experiments not only with his own sensations but is possessed by a desire to find out how people, animals, and plants will act under certain circumstances. He not only wants to find out what he himself can do, but what others can do, and he wants to know the way of things. His mind is open in every direction, and it is the golden age for arousing the interests that may prove to be life-long. (1)

However, what is entirely new and unrelated to his present interests, will be hard for him to understand. It is essential to relate new ideas to the interests he already possesses.

Even in fairy stories and folk tales, the child enjoys child characters. According to St. John, it is not the supernatural or marvelous element in these stories that appeals to the child's mind, so much as the note of familiarity. "The real interest is rather that which has

1. G. Stanley Hall, Aspects of Child Life and Education, p. 102.

been mentioned above, for all fairies, witches, gnomes, and giants that appear in these kinds of literature are really but children masquerading in other forms. The morals of these stories are of a naive and childish sort; all the clever strategy is such as a child would devise. . . . The real value of the unnatural or supernatural element . . . is that it provides the machinery for a poetic justice which will be clearly appreciated by the child." (1)

While children of this age usually understand the difference between the real and the imaginary, they still think easily in fanciful terms, and find a great deal of pleasure in it. Fairy stories are particularly enjoyed by primary children. Dewey suggests that an imaginative treatment of objects which are familiar to the child is even more interesting to him than fairy stories. "For the very young," he says, "It seems to me that the best reading is the story of animal and child life, written preferably in a whimsical or at least semi-humorous style, where the wording is quite literal even though the subject matter is highly imaginative. I do not mean myths and fairy tales, as much as an imaginative presentation of objects which are familiar; things the child sees, handles, eats, plays with, that attract his attention, presented in some unusual pic-

1. Edward Porter St. John, Stories and Story Telling, p.57.

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ture, but treated as far as style is concerned in a familiar and even prosaic way."(1)

To hold the child's interest there must be plenty of action in stories, not complicated action, but "something doing" every minute. The child is inclined to be more interested in what people do, and can do, than in what they are. Physical ability is likely to seem more important to him than qualities of goodness. One primary child, when asked about his cousin who was going to boarding school, answered, "He is getting along finely. Why he is the best fighter in school!" (2)

This does not mean that the child has no capacity for the appreciation of such qualities as kindness, helpfulness, courtesy and honesty. Mrs. Darr in "Children's Prayers" relates many instances when her boys truly desired to have these qualities, and included them in their prayers. For example, a six-year-old boy prayed one night, "Help us to be good boys and never fight each other any more, but live cheerfully together."(3)

However, most of the time, the primary child is more naturally interested in such qualities as courage, good-sportsmanship, and initiative in starting good times.

Nature objects provide another real interest for children. They like to weave their fancy about the sun, the

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1. John Dewey, in "Symposium on Juvenile Reading," Saturday Review of Literature, Nov. 16, 1929.
 2. E. and M. Kenwrich, The Child From Five to Ten, p. 177.
 3. Children's Prayers, p. 98.

stars, trees, and flowers. They like to think of them as having life and feelings like their own, and they often wonder what caused them. A little boy of seven expressed his interest in nature in the following two poems:

"The moon
Is a big candle
Which God lights
At night." (1)

"Do you know why the stars go by?
Because God makes them.
Do you know why the world turns round?
Because God makes it.
Do you know why the sun shines bright?
Because God makes it.
Do you know why we've moonlight nights?
Because God makes them.
Do you know why the leaves wither in winter
So that the new little leaves can come back in the
spring?
Because God makes them." (1)

"Thank you for every lovely thing in the world-" a child prayed one night, "for every flower and every tree and every blade of grass and every bird and every animal and for every kind of beast and every fish and everything in the world." (2)

Animals especially appeal to the child. He endows them with almost human feelings and thoughts, and often he can feel more sympathy with them than with people. One of Mrs. Darr's little boys found a chipmunk dead, one day, and brought it home, filled a box with oak leaves,

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1. Children's Prayers, p. 166.
 2. Children's Prayers, p. 80.

and laid the chipmunk in it for burial. That night he prayed, "Bless the little chipmunk. Dear God, it makes me feel so sad when I think of that chipmunk getting killed that I just feel like crying." (1)

The primary child can still enjoy grown-ups; he still feels a sense of dependence upon them, and a strong desire for their approval. "Dear God," a little boy prayed, "thank you for our happy day, and for mother and daddy and granddaddy and all the people you have given us, who make things for us to wear and our food and our beds and the nice books to paint in and books our mothers read us stories out of, and thank you for everything you do for us. Amen." (2)

A child who had returned home from a visit was asked, "Did you enjoy yourself?" He chuckled as he answered, "Why no! I didn't enjoy myself; I enjoyed the other people." (3)

There are many opportunities in the story to appeal to the child's love of color, of objects that sparkle, objects that are very big or very small, details about good things to eat--all those things which appeal to the senses. (4)

He is also interested in means of travel. Many of his games involve arranging chairs to represent a train, playing conductor and motorman, taking imaginary trips

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1. Children's Prayers, p. 86.
 2. Children's Prayers, p. 38
 3. Problems of a Little Child, pp. 35-36.
 4. See pp 46-47.

and recounting what he sees on the way. The prayers of Mrs. Darms children often expressed gratitude for means of travel. One boy prayed, "Thank you for the engines that take ships across the ocean so that people can go to far-away lands, and thank you for trains that take people across the country to California and China--only when they go to China they have to go in a boat; and thank you for the grass and trees and flowers." (1)

Many of these interests are revealed in Miss Whitley's analysis of what children like to draw. "An analysis of what children like to draw, shows that there is always an interest in representing people, animals, and houses, often in picturing boats, trains, cars, sometimes trees, flowers, birds, almost never parts of scenery as a background." (2)

The interests of children today are broader, more complex, more sophisticated than those of a generation ago. It is not the child himself who is essentially changed, it is the environment to which he must adapt himself. Today the child is surrounded by new inventions; automobiles, airplanes, moving pictures, and the radio, have all speeded up activities. Communication and transportation have become so swift that all of life is keyed up to a high pitch.

"As a result of the age in which he lives, the child's

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1. Children's Prayers, p. 41.
 2. Mary T. Whitley, A Study of the Primary Child, p. 26.

life is filled with a dozen activities, where it would have had one a generation or two ago. If the child becomes sophisticated too early, if he demands increasingly greater thrills, if familiarity with speed leads to a desire for still more speed, this is the natural result of the matter-of-fact way with which he views the things which have surrounded him from infancy, but which are still sufficiently new to adults to seem half incredible. Lindbergh crossing the ocean at one swoop, is symbolic of the spirit of the age to which the child unconsciously responds." (1)

Stories, then, must include broader interests, move faster, contain more thrills and exciting action, than stories formerly written for primary children, in order to hold their interest, and to help in preparing them to make adjustments to a complex, swiftly moving world.

Problems and Needs

"The happiness of childhood is proverbial," says Mrs. Moore, "It seems like a time of almost pure bliss to older people, burdened by the responsibilities and the difficulties of life. But children have troubles, real troubles. Many fears and perplexities which exert great and sometimes lasting influence on their lives." (2)

There is a difference between children's own personal

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1. Phyllis Blanchard, The Child and Society, p. 212.
 2. Problems of a Little Child, p. 13.

problems and needs, and those problems of behavior which disturb many adults. True, a child must adapt himself as best he can to adult standards, but the needs most important to his character development are really not so much concerned with conformity to adult standards as with personal problems of the emotions and the imagination. Adults have tended to be concerned over children's more obvious problems, the "misbehavior" which disturbs their peace, rather than to consider the view point of the children themselves. Wickman's study of what teachers considered their pupil's greatest problems revealed a strong tendency of teachers to give much attention to such faults as inattentiveness, interrupting, "acting smart," overcriticalness, disobedience, stubbornness, and little thought to children's shyness, sensitiveness, unhappiness, fears--those more personal, and for children, more difficult, problems. (1)

Untruthfulness, disobedience, destructiveness, cruelty, lack of punctuality, are all problems that need consideration, of course, and much can be done and has been done in stories which will give the child greater understanding of others' feelings and, consequently, the desire to overcome these faults. There is always the necessity of helping the child to learn that others have the right to truth, as well as the right to expect consideration,

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1. E. K. Wickman, Children's Behavior and Teachers' Attitudes.

kindness, and obedience.

The child's social adjustment is difficult because of his lack of experience and his undisciplined individuality. His world is different from the adult's. Since time is not real to him, and play is very real, it is hard for him to leave his play and come, in response to an adult's call, "It is time . . ." Many such differences of viewpoint make obedience, promptness, courtesy, and even truth-telling, difficult. ⁽¹⁾

Some child-like problems of adjustment are suggested by David C. Cook, Jr. in his *Suggestions to Writers*: "acting as well as telling the truth; 'just fooling' and exaggerating; calling names; when someone calls you a name or teases; when younger brothers and sisters won't play fair; finding fault with brothers and sisters; when you lose a game; wanting to be first; being polite to boy and girl visitors; wanting to be amused; . . . learning to wait on yourself; helping your class." ⁽²⁾

Shyness and over-dependence upon parents cause many children to fear to meet strangers. Children really enjoy meeting new people; the difficulty comes when they have relied too much on others to take initiative. "The ability to tackle something new, whether it is building a tower of blocks or planning for a holiday, taking care of pets

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1. See section on Social adjustment, pp. 39-44 .
 2. David C. Cook, Jr., Suggestions to Writers for Dew Drops, p. 8.

or meeting any puzzling situation, will develop such initiative in a child as to help him to be independent of protecting parents when he has to adapt himself suddenly to new people." ⁽¹⁾

Stories may present initiative as an ideal to be achieved, and stimulate an interest in other people and in new ways of living.

The intensity of their imagination causes problems for some children. They may dream rather than do, "act" great deeds, and remain satisfied with the thrills of accomplishment that are not expressed in real life. Although fairy stories may be used, only those should be selected which lift the imagination to a higher plane. Good fairy stories can encourage the child's sense of the reality of things he cannot see, his feeling of nearness to things of nature, his appreciation of beauty; but fairy stories which merely encourage dreaming and suggest a false set of values, should be eliminated.

Overimagination and a sense of insecurity may cause painful fears, such as dream fears, fear of ghosts, storms, darkness, and burglars. Stories presenting the beauty of nature, and suggesting God's care can do much to dispel these fears.

Such stories as "God's Beautiful Dark" ⁽²⁾ and "What the Stars Said," ⁽³⁾ suggest the beauty of the night and

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1. Problems of a Little Child, p. 29.
 2. M. Louise C. Hastings, "Picture Story Paper," June 22, 1930.
 3. Ina E. Lindsley, "Story World," March 28, 1931.

God's care.

"God Cares," ⁽¹⁾ by Grace R. Smither is a story which deals with the child's problem of whether God really does care when his children are unhappy. While the story lacks dramatic appeal, it presents an idea of God which is very helpful to the child who has begun to doubt that God loves him. A little boy who has been sick all Summer tells his mother that he doesn't love God because God doesn't love him, and has made him sick so that he has had to stay in bed for weeks and weeks. His mother explains to him that he drank from the spring which his teacher had warned him to let alone. God had warned him through his teacher, and had given the doctor the knowledge, and him, the strength, to fight the germ. The little boy decides that God does love him after all.

Children have a great need for comforting thoughts. Many children have ideas of God that add to their burden of fears. Some parents, in their desire for their children to be good, still tell them that God doesn't like this or that. A Sunday school teacher, brought up in a Christian home, said that she carried into adult life a definite picture of God as sitting at the highest point of a glass-like blue dome, the sky, watching her critically all day, and writing down every mistake she made with a quill pen. ⁽²⁾ One little girl who had been naughty, was so disturbed by being told that God could

1. Grace R. Smither, "Picture Story Paper," July 20, 1930.

see her anywhere she went, that she said, "I'm tired of having God tag me around."

Children's idea of God should be a comforting one, one that adds to his self-confidence rather than an idea of a God who is on hand only to censure and punish.

"The child needs the help of a power outside himself," says Miss Mumford, "whom he believe is always with him, knows his inmost thoughts, understands him, loves him, 'keeps care of him,' as the children say, and helps him to be good--he needs to know and love God."

Some children are painfully conscious of life, of the discrepancies between what is and what should be, and they need to believe that God, the loving Father, can and will make all things right, with the cooperation of his children, and that good will finally overcome evil.

Chapter IV

THE PLACE OF THE STORY IN CHARACTER DEVELOPMENT

Values and Limitations of the Story

"Millions of children spending hours a week over fiction!" Starbuck exclaims. "How fortunate if this tremendous dynamic can be rightly conserved for character." (1)

This does not mean that the development of character is altogether, or even chiefly, a matter of reading. Character comes through conduct. For example, Chartres says: "One does not act honestly in general, he performs a thousand specific acts of honesty. By accumulation and integration of those thousand acts, he becomes an honest person. He never can become honest merely by wanting to be honest, by recalling stories of people of integrity, or by memorising general rules of conduct." (2)

Esenwein and Stockard suggest; "The wise guardian of the child will constantly coordinate the regimen of training, physical, social, intellectual, moral--so that the story may illustrate and teach the very standards of what is good that are being set up and enforced by other means of teaching in home, school, and elsewhere." (3)

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1. E. D. Starbuck, A Guide to Books for Children, p. 15.
 2. W. W. Chartres, The Teaching of Ideals, p. 106.
 3. Esenwein and Stockard, Children's Stories and How to Tell Them, pp. 23-24.

However, stories have a powerful influence over the ideas and attitudes that go to make up character and prompt conduct. "Conduct moves surely in the direction of its dominant imagery," says Starbuck." If the mind of every child is entangled in the plot of wholesome novels and is inspired with admiration for attractive personalities, it is self-hypnotized by these images, by attitudes that will crystalize into noble deeds. An ideal is a conscious image made personal, and a likeable personality in fiction is a symbol of an ideal."⁽¹⁾

Because of the concrete situations pictured in stories, they are understandable to a far greater extent than any amount of stating of facts and abstract principles. Because they have emotional appeal, they awaken the child's sympathies and create the desire for ideals. Because they deal with human life, they deepen his understanding of others, and his desire to cooperate with them. Because they stimulate and cultivate his imagination, they increase his capacity to picture the possibilities in a situation, to analyze and reconstruct.

(2)

Functions of the Story

I. To give knowledge and understanding.

Reading is one element in the formation of the child's

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1. E. D. Starbuck, A Guide to Books for Children, Introduction.
 2. Chapter III was intended as a suggestion of general purposes for primary story papers. This section on Functions of the Story states the more specific ways in which the story itself has the power to act in the development of character.

concept of human relationships, of society, and of the world. Any knowledge which increases his understanding of human life helps him to choose the way in which he will react to it, gives him the desire to cooperate.

In the story, definite situations are pictured for him, and he has the opportunity to observe the results of right and wrong actions. He can see that a certain course of conduct brings a character happiness, and that a less wise choice of actions and ideals brings unhappiness.

Pure knowledge, of course, does not guarantee definite results in action. "The vivification of ideals, through recognition and appreciation of their value is absolutely essential if the child is to be induced to alter his scheme of living and make changes which, in the earlier stages of their development, at least, are frequently uncomfortable. For instance, no child who has accustomed himself to disobedience likes to upset all his habits in an effort to become obedient. He will do this only if the ideal is extremely vivid." (1)

However, knowledge of right and wrong is an essential element in training. Until a child has definite ideas of right and wrong, he has no way of knowing whether he is choosing right courses of action or not. Until he knows, he can only imitate or act in accordance with what

1. W. W. Chartres, The Teaching of Ideals, p. 307.

meets with the approval of others.

II. To develop fundamental attitudes and ideals.

"As soon as children come to the stage where they begin to distinguish between good and bad, generous and selfish, kind and cruel conduct, in themselves and others, they involuntarily feel more or less clear reactions from the conduct of the story people who are presented to them. This part of the problem of the story teller, therefore, is to select such stories as will lead the child to form sound moral judgments, rightly, approving or condemning the actions of the characters--in most cases without his uttering a word. To excite such discriminations is a subtle function of the story teller, and a vital one."⁽¹⁾

Besides leading a child to form moral judgments, the story may influence attitudes through suggestion and example. He responds easily to suggestion. It is more natural for him to accept ideas than it is for the adult, because he has little experience to contradict new ideas. Therefore, it is one of the story's most effective methods of introducing ideals.

The example of story characters may create the desire to act as they do, since the child acquires many of his desires and attitudes through imitation; or it may suggest definite ways of acting when the desire to achieve a certain ideal is already present.

1. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 20.

The story can be told in such a way that it increases the authority of an ideal. Chartres suggests: "Details can be furnished about the hero which will heighten the importance of his virtues if the ideal is good, and embellish his vices if the ideal is low." (1) In other words, the characters who represent high ideals can have exceptionally attractive personalities so that the child will not be accustomed to think of virtue as always dull and uninteresting "goody-goody", or a series of "don'ts", but as something fine, attractive, and desirable.

III. To appeal to the emotions and to give dynamic to action.

It is not enough that the child be led to form moral judgments; he must be inspired to do things himself. The story must grip his imagination, stir his feelings, give him an urge to achieve ideals.

"The whole process of moral growth is shot through with feeling," says O'Shea. "Ideals are not matters of cold blooded calculation. They are suggestions which come out of the depths where knowledge and warm feelings are one." (2)

The child needs to experience wholesome emotions. He needs to develop the capacity for strong emotional feeling, for it is through the emotions that beauty is appreciated, that religious and moral values are grasped. Reasoning and

1. W. W. Chartres, The Teaching of Ideals, p. 284.

2. M. V. O'Shea, The Child, His Nature and His Needs, p. 105.

testing of values come after the initial process of feeling. It is emotion that gives richness and dynamic to experience.

"It is this element of emotional appeal, one of the vital characteristics of the story," says St. John, "that chiefly gives it moral power. It is the source of interest first of all. When a reviewer uses the term 'thrilling,' 'sensational,' 'romantic,' 'dull,' 'prosy,' 'commonplace,' in his description of a novel, he attempts to indicate the quality and force of the feelings which it stirs . . .

"But more than the rousing of interest is involved in the ordinary emotional response to a good story. How often has the reader found his heart beating rapidly, his breathing suppressed, his hands clenched, or his eyes filled with tears, as he followed the words of some master story teller. While he read or listened, he has unconsciously identified himself with the hero of the tale, has felt his disappointments and shared his aspirations, and has experienced the same feelings of indignation toward his enemies and contempt for their motives. Not only has a certain course of conduct been definitely and vividly set before him, but the impulse to act in harmony with it has been stirred. All the energy of the moral life is in the feelings, and the story stirs these as law and even exultation never can." (1)

IV. To awaken reverence and God consciousness. (1)

Mrs. Cather has written an excellent paragraph on this function of the story: "Especially helpful are nature stories in awakening in the little child that God consciousness we wish to develop, and in giving him a sense of God's care for his children and for all defenseless creatures. The father and mother bird's care of their little ones, the nest making, food gathering, and feeding, are splendidly illustrative of the love and watchfulness of the Father of all. There is a great lesson in the story of the seasons--how spring, summer, autumn, and winter, each brings a gift that makes for the comfort and well being of all living things. The story of the rain and the dew that quickens into life, the brown seed, the snow that is a white mantle for the sleeping fields of wheat, the flight of the birds southward as cold days come, and the return flying with mild weather; the hibernating of the bear and wood-chuck during the winter days, and the coming of each from its hole with the creeping of spring across the border--all these have the power to arouse within the child the question: 'what makes the rain and sunshine?' 'Who tells the birdie it is time to move, and shows him the way?' And then how easy it is to lead the child into an understanding of God!" (2)

1. See Chapter III pp. 53-64.

2. Katherine Dunlap Cather, Story Telling for Teachers of Beginners and Primary Children, p. 46.

Many of the older primary children may already have acquired this idea of God, and this sort of story must not be too elementary if it is to hold their interest and make them really feel depth of reverence.

Other stories may make connection between religion and conduct by presenting the ideal of God in his work, the thought of God's pleasure and pride in his children when they choose the right, and his sorrow (not anger or dislike) when they act in a way that will hinder his purposes.

Chapter V

THE STRUCTURE OF THE STORY

Simplicity, Directness, Unity

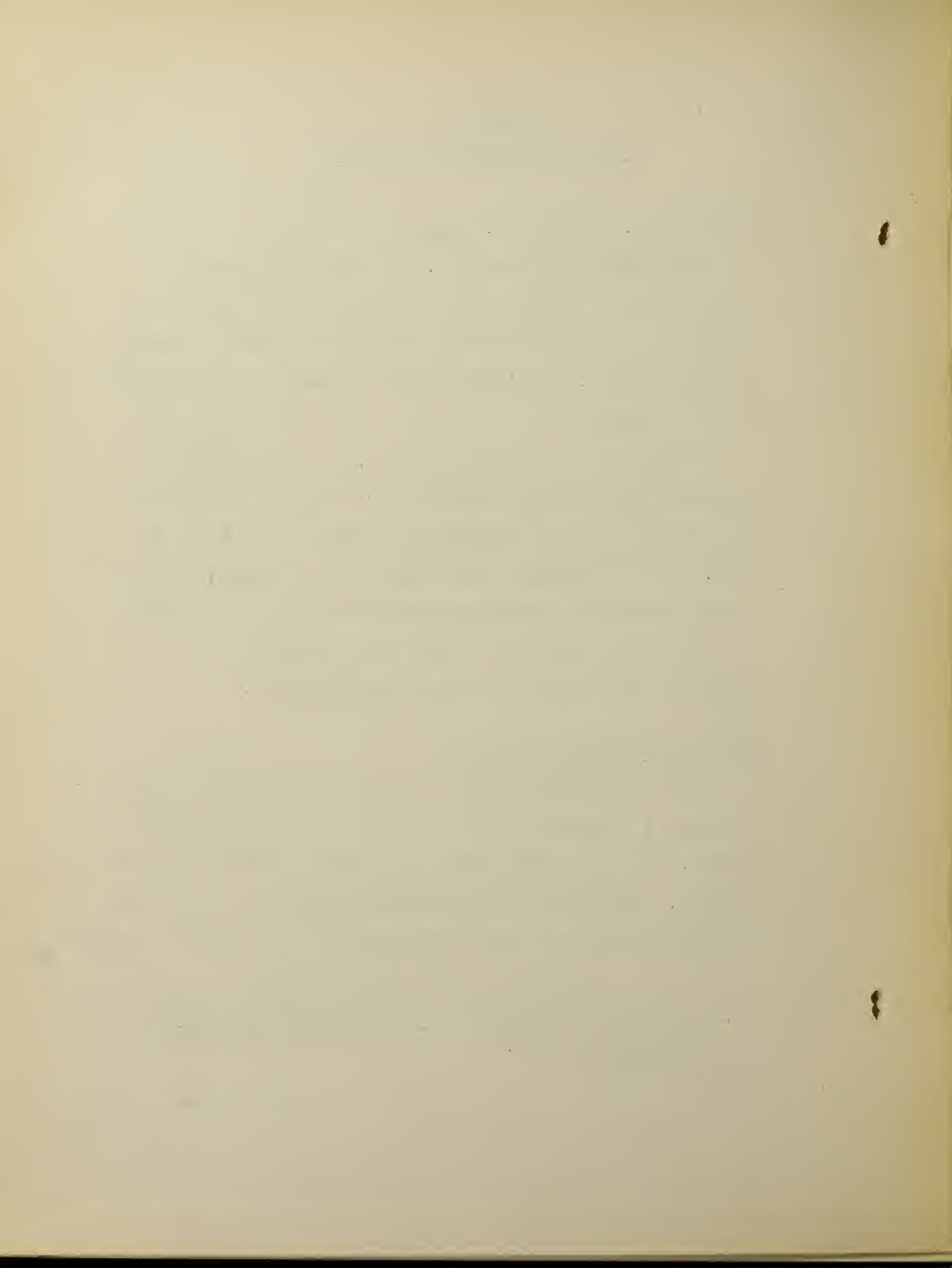
The plot must be simple, for the primary child cannot follow a complicated plot, direct, because his interest is distracted from the main sequence of events by digressions, unified in order to leave a single definite impression.

"Happily for the story teller, no intricate and confusing technique is needed for effective narration to children, notwithstanding the exacting demands of art. In the magazine short-story for grownups, we observe mechanical processes and devices, which at times are far from simple, but the teller of children's stories finds his path more straightforward." (1)

The Beginning of the Story

The essential function of the beginning is to create interest; therefore, it is brief, direct, and to the point. It begins the action and points forward to more action. Usually it briefly establishes the setting and mood of the story, suggesting whether it is to be a "real"

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1. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 42.



story or a fanciful tale, a myth, or a "funny" story.

Esenwein and Stockard summarize the four purposes of beginnings as: "the introduction of one or more of the characters in an interesting situation, the beginning of the action, the suggestion of a setting, the establishment of a mood." (1)

The Body of the Story

Children's stories have simple plots, but nearly all of them contain a struggle with its outcome. While some tales, which are chains of incidents that might be continued indefinitely or ended anywhere, are frequently written for children, the best children's stories have some plot of a simple nature.

The presentation of a series of scenes should be direct. A few details are interesting, but digressions are distracting.

"Since the well told story is a carefully considered sequence of pictorial scenes, each leading naturally into a successor, the straight ahead course of the story must not be interrupted by the introduction of many, if any, matters that require explanation. The story is to be suggestive, not exhaustive." (2)

1. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 45.

2. Ibid.

The story must be plausible, and contain sufficient motivation. "By the former, we mean that, given a certain state of affairs, the outcome should be consistent; by the latter, that an adequate motive must be either shown or implied for every important act--the say-so of the narrator is not convincing when an important point is not plausible." (1)

This does not eliminate fairy stories, nor does it give license to let anything happen in a fairy story that is not plausible. If a strange character is introduced, he must act consistently, as a character with his oddities would act. Esenwein and Stockard illustrate this idea with a story incident of a rabbit with four glass feet. The child's sense of plausibility is not offended because he accepts this as evidence that he is in a wonderland where anything may be true--so long as the rabbit acts as such a strange creature should. However, should the rabbit run a thorn in his foot, this would be resented as impossible; he may crack his left hind foot by knocking it against a stone, and it is plausible, for the foot is glass. (2)

Suspense is essential to interest. Will the hero succeed? The answer is deferred through a series of

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1. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 50.
 2. See Esenwein and Stockard, Children's Stories and How to Tell Them, p. 51.

efforts, failures, suggestions of success, until the reader becomes more and more sympathetic, eager, and intent upon reaching the climax.

The Climax

"The climax," says St. John, "is that which makes the story; for it, all that precedes has prepared the way. It is the point upon which the interest focuses."⁽¹⁾

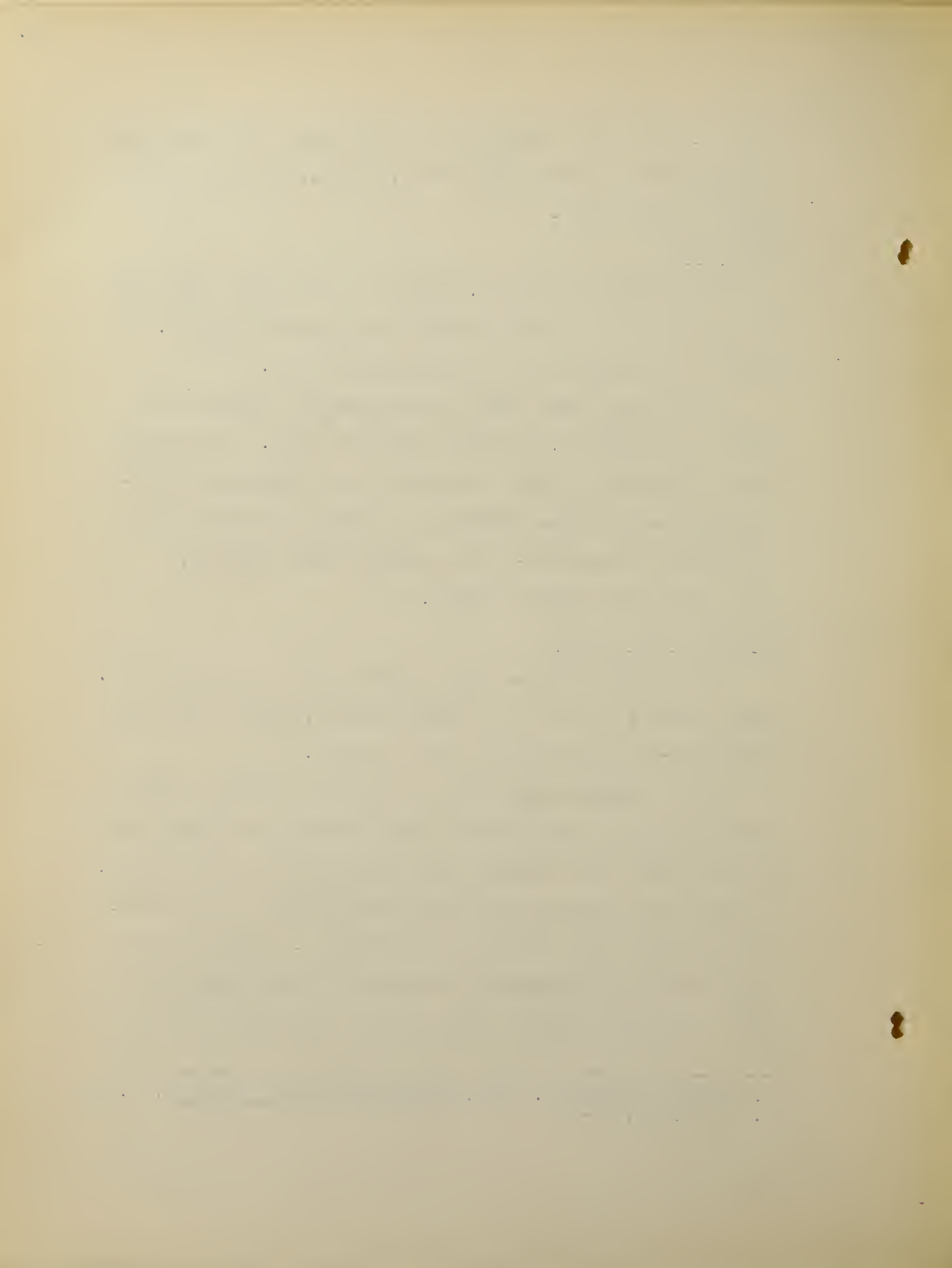
The climax comes when the struggle has reached its height of intensity, and the outcome is told. "To lead a story zigzagging up the course to this climacteric point--each successive scene definitely marking an advance or an intentional recession--is the acme of story telling, worth study and patient effort."⁽²⁾

The End of the Story

The endings of children's stories are extremely short. Their purpose is to set the mind at rest, and to round off the story--not to stop and point a moral.

"That teaching which the action of the story itself does not bring to the child's consciousness, can never be given at the close by the formal words of the story teller. If you would like to kill the natural effect of the story, get out your hammer and tack on a moral. . . . One of the chief factors in the moral training of stories lies in this: A useful didactic story subtly leads the child to

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1. Edward Porter St. John, Stories and Story Telling, p. 11
 2. Ibid, pp. 54-55



say within himself, 'That punishment was deserved,'
 'Master Reynard was a tricky fellow,' 'I'm glad that
 Cinderella, instead of one of her mean sisters, got the
 Prince,' 'Jack had more pluck than I have--I wonder if
 I could be so brave if I tried.'" (1)

St. John summarizes the chief points of structure:
 "Every good story must have a beginning that rouses in-
 terest, a succession of events that is orderly and com-
 plete, a climax of events that forms the story's point,
 and an end that leaves the mind at rest. Or, to put it
 in another way, the story has a hero, action, a plot, and
 a solution." (2)

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1. Esenwein and Stockard, Children's Stories and How to Tell Them, pp. 54-55.
 2. Edward Porter St. John, Stories and Story Telling, p. 13.

Chapter VI

LITERARY QUALITY

In suggesting criteria for the selection of stories for church school story papers, editors ⁽¹⁾ express their desire for literary quality in terms like the following: "originality that takes out of the beaten path," ⁽²⁾ "stories preeminently of a happy atmosphere, setting, and development," ⁽³⁾ "simple style and vocabulary," ⁽⁴⁾ "literary value," ⁽⁵⁾ "choice of words," "style suitable to primary children," "literary quality, charm, and dramatic value."

These rather vague generalizations testify to the difficulty of defining literary quality. Style is not so easily analyzed as structure because it is chiefly a matter of feeling and intuition rather than intellect. As one editor says, "Frequently there are stories which measure up perfectly to the points we have in mind, and yet are not good stories because of some subtle tone or undertone." ⁽⁶⁾

Literary style is essentially dependent upon the personality of the writer. "The painter with his brush,

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1. See list of editors in Appendix II p.
 2. Ruth Taylor, "A Word to Writers".
 3. Ernest Lloyd, leaflet about "Our Little Friend".
 4. David C. Cook, Jr., "Suggestions to Writers for Dew Drops", p. 5.
 5. This and the following quotations are not accredited because given confidentially.
 6. Hazel A. Lewis, letter.

the sculptor with his chisel, the writer with his pen, the story teller with his spoken words, each in his own way transmits the message his spirit has seized and evaluated. For artistry deals with values, set up as standards for works of art which are yet to be conceived and brought into being, and not with mere methods or technique. (1)

However, there are certain standards which may be applied to the style of any story for children. One of the most essential standards is sincerity and vital force. There is no place in the children's story for pretending of "talking down." The writer of the story must sincerely feel the values and vividly see the pictures in the situations he wishes to portray before he can express them in effective style. The child wants stories which are real and true to life. "The child responds instantly to the life-quality which 'feeds his soul.'" (2)

"Take him into your confidence from the start," says one editor, "See things with him. Make points of contact whenever possible." (3)

It is this element of sincerity, of thinking and feeling with the child that some stories in story-papers lack. They tend to take a superficial or sentimental point of view which disregards the child's own natural interests.

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1. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 35.
 2. Esenwein and Stockard, Children's Stories and How to Tell Them, p. 2
 3. David C. Cook, Jr., "Suggestions to Writers for Dew Drops," p. 5.

Any self-respecting child should resent a story like "The Saturday Girl," (1) for example, as untrue to life, preachy, priggish.

"The Saturday Girl" is a story of Susan, who "couldn't get it into her head that because she was a part of the home, she should help with every little thing possible until the home was in perfect order." Mary, the younger sister, was "the Saturday girl in the family, because she always looked upon Saturday as a great day in which to show her love for her mother." Then follows a long explanation of just why Mary could help on Saturdays, but not so well on other days, because in winter she went to school, and in summer it was too hot to do much, except on Saturdays when special cleaning needed to be done. "So when Saturday would come around, Mary would help in every way, while Susan would get her best story-book and read every minute she could snatch from the things she was called on to do, and not always did she do her tasks well."

One day, while she was upstairs reading, Uncle Billy came to take her and Mary for a ride to town. Mother called up to Susan and asked her to come downstairs, but Susan answered crossly, "Please, Mother, don't ask me to do anything else this morning; I'm dead tired now." Mother said nothing, and let Mary go off with Uncle Billy.

1. Alice Whitson Norton, "Our Children," Sept. 14, 1930.

"'Went to town!' exclaimed Susan, 'Why didn't I go too?'

"'I called you for that very purpose,' said Mother softly, 'but you informed me you didn't want to do anything else, so I didn't tell you what I had in mind. You know, Susan,' she finished thoughtfully, 'there is but one way to get the most out of life, and that is by doing your part willingly.'

"'Yes'm,' answered Susan meekly, (1) 'and Mother--' she leaned far across the table and pressed a kiss on her mother's cheek--'from now on I am going to be a happy Saturday girl like Mary, and do my tasks without complaining."

Another story deals with the same type of problem in an entirely different way. "The Dutchess of Dish Drying" (1) is written from the child's point of view; it is filled with vivid images and action; it is not preachy, it is suggestive. Although its plot is the overworn pattern of a child who falls asleep and dreams a solution to her problem, it is effective, pictorial, and child-like.

"If I make believe I'm asleep, maybe I won't have to dry the dishes," whispered little Dora Dodge. "Sometimes I wish they would all run away like the rhyme about the dish running away with the spoon."

Then the three little Wisemen of Gotham came to row

1. By Gladys Cleone Carpenter, "Dew Drops," Jan. 18, 1931

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her across a foamy sea that looked like soap-suds, in search of the dish that ran away with the spoon. When they arrived at the Castle Cutlery there was no lunch, so a Wiseman led the way into the courtroom where a group of people were very excited.

"'Order!' shouted the Dutchess of Dish Drying, as she pounded the table with a dish mop. Then she saw the Wisemen. 'It began like this,' she explained to them, 'I decided that I didn't like to be the Dutchess of Dish Drying any more. Then the stupid Dish Washer said that there was no need to wash the dishes if nobody dried them. Next, the cook decided that he couldn't get lunch because the dishes were dirty.'"

Dora and the Wisemen went in search of the dishes, which were reported lost. Dora looked about the castle kitchen until she found ovens and ovens full of dirty dishes. Beside one huge dish-pan full of dishes was the dish that ran away with the spoon. The Dutchess accused Dora of having hidden the dishes in the oven so that she wouldn't have to wash them. Just as Dora was made Dutchess of Dish Drying, and told that she could have nothing to eat until she had washed and dried every dish in the kingdom, "suddenly, crash! down they all tumbled."

Dora awoke and jumped up. "I'll help with the dishes," she decided. "The few that I wipe won't seem like many now, since I have been the Dutchess of Drying

Dishes."

A good story is vivid. Through carefully chosen words it makes the child see pictures. The quality of vividness depends upon the writer's ability to visualize every scene until each detail is clearly defined, and his ability to choose words that paint pictures.

"A swirl of wet snow struck Rosamond's window as she opened her eyes. A February blizzard was in full swing," (1) one story begins. How much more effective is this picture, filled with action and appeal to the senses, than the statement: "There was a February blizzard outside, and it was a cold, wet, snowy day." This illustration shows also the power and suggestiveness of simple verbs and nouns as compared with words preceded by modifiers.

Even the sound of words is important. Words loaded with consonants tend to slow down the time; words containing many vowels give the impression of rapid movement. Children especially like words containing the letters T and L. Alliteration and rhythm add much enjoyment to some stories.

Metaphors and comparisons give vividness to a story. They should be from the every day life that the child knows, yet they should not be so suggestive and interesting in themselves that they attract too much attention from the main line of thought.

1. "Rosamond's Valentine," Emma Florence Bush, "Stories," Feb. 8, 1931.

The words, while beautiful and colorful, must be familiar and simple. Words not understood can suggest little to the child; they will alter the picture, and, if at a turning point of the story, they may spoil the whole effect of the story for him.

Sentences, too, should usually be short and simple. Complex sentences used now and then give the story variety, but they should not be too long or difficult to trace.

Each sentence needs some variety within itself. The use of many "ands" should be avoided, and such words as "so," "but," "thus," substituted. The following quotation is an example of a long, monotonous, poorly constructed sentence that could hardly interest any child.

"So when Saturday came around, Mary would help in every way, while Susan would get her best story book and slip off upstairs and read every minute she could snatch from the things she was called on to do, and not always did she do her tasks well." (1)

Concrete details present a picture, and give the story a sense of reality and conviction, while generalizations are vague and ineffective, especially as far as the child is concerned. However, the use of a great deal of commonplace detail is deadening; only that which holds imaginative appeal should be selected and presented in simple form.

A good story for primary children keeps moving. "It

1. "The Saturday Girl," Alice Whitson Norton, "Our Children," Sept. 14, 1930.

does not limp along with many explanations and long, involved beginnings." (1) In the following paragraphs, for example, we feel that the action of the story will never begin.

"Allene Arnold had been a very sick girl for two weeks, but when finally she was able to sit up in bed, she fretted for someone to entertain her.

"A nurse's services were no longer necessary, and Mother Arnold, having lost considerable time during the serious illness of her little daughter, was unable to be with her very much, so the days were long and lonesome for Allene. She had grown tired of her toys, and even the lovely dolly that her father had brought home for her as soon as she was able to take notice of things again, failed to keep Allene contented." (2)

The following story-beginning deals with the same sort of situation; its concrete details, its directness, and its promise of action to follow all arouse interest in the story.

"The nurse had just propped Harold up with big, soft pillows so that he could sit up in bed. He was still listening to her footsteps growing fainter and fainter as she walked down the long hall.

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1. Ethel L. Smither, Teaching Primaries in the Church School, p. 163.
 2. "How a Picture Book Helped," Mary Alice Kempton, "Our Children," Feb. 2, 1920.

"'Sitting up isn't much better than lying down all the time,' thought Harold, 'Especially when there isn't a thing to do!'" (1)

Miss Shedlock considers dramatic presentation as the most essential element of the story. The dramatic joy that the story can give to the child is, to her, its first function. (2)

The primary child is dramatic; he likes plenty of action. He likes to see things moving, hear what people say and how they say it; he can find little pleasure in reading a dull account of what someone did, and why he did it. Even descriptive passages and sentences that explain should be direct and filled with action. In the preceding illustration, the nurse propped Harold up on big soft pillows so that he could sit up in bed. He could hear her footsteps growing fainter and fainter. Something happened, even though we clearly understand that Harold has been sick for some time, that he is alone, that he is restless. We can see Harold, feel the soft pillows, and hear, with Harold, the nurse's footsteps. About Allene Arnold, we are told that she was a very sick girl for two weeks, and we are given an explanation of just why she was alone; we see no picture, feel no atmosphere, hear no sounds; Allene is just any little girl to us, and she is in any bedroom.

-
1. "How to Make a Farm," Olive Blanche Davis, "Picture Story Paper," Mar. 2, 1930
 2. See Marie L. Shedlock, "The Art of Story Telling," p. 104.

"If a thing has appeared before us in a vital form, nothing can really destroy it," says Miss Shedlock, "It is because things are often given in a blurred, faint light that they gradually fade out of our memory." (1)

Bible stories and teaching stories are often dull and easily forgotten. This is not because the child cannot acquire a vital interest in religious and ethical problems; Sweet and Fahs' "Exploring Religion With Eight Year Olds" shows how absorbed children can become in these problems. Lack of interest comes when stories simply state facts, or explain why children should be good, through situations which involve little dramatic action, child interest, or appeal to the imagination and the emotions.

"As the characters come upon the scene, if they are brought vividly before the hearer, as they move in life, they attract or repel; they awaken affection, dislike, or pity; they arouse approval or disapproval, just as they do in life. This is why the story can achieve so marvelously in the spiritual life of the child." (2)

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1. Marie L. Shedlock, The Art of Story Telling, p. 104.
 2. Katherine Dunlap Cather, Story Telling For Teachers of Beginners and Primary Children, p. 19.

Chapter VII

CRITERIA FOR STORIES IN CHURCH SCHOOL STORY PAPERS FOR PRIMARY CHILDREN

The bases for the following criteria have been presented in the preceding chapters. The criteria used by editors of primary story papers as stated in response to the questionnaire (1) are recorded in Appendix III, pages

. This chapter's aim is to sum up the essential principles applying to stories in church school story papers for primary children, in condensed and concrete form.

These criteria are suggestive, not exhaustive. Stories have an elusive quality that comes from the understanding and experience of the writer himself. The ability to select good stories demands personal experience; standards and principles can be used only as a guide, not as a complete index, to the qualifications of good stories.

Not all of those standards can be applied to all stories. Since different stories deal with different phases of child interests and problems, various functions predominate in each story. There are some essential principles, however, that apply to most stories, and the writer has attempted to select those most universally applicable.

1. For questionnaire, see Appendix I, p. 121.

Criteria

I. Psychological and Pedagogical Standards

The story should be written for the child himself, from his point of view, to meet interests and to fulfill needs that are real and vital to him.

A. The story should be built around his spontaneous interests, such as:

1. His impulsive interests, as play, physical activity, gregarious or social interests, kindly and sympathetic impulses, curiosity, hobby for collecting, desire for ownership, fondness for babies and pets.
2. His interest in what is familiar, what he knows most about, those experiences which may happen to him every day. Children of his own age especially interest him.
3. His interest in the strange, new and fanciful. New interests, however, should be related to interests already present.
4. His interest in natural objects, especially animals. He is also interested in inanimate nature; the sun, moon, stars, clouds, rain, etc.
5. His interest in objects of the senses, as color, glitter, size, and especially things to eat.

6. His interest in action, excitement, thrilling situations.
 7. His more sophisticated interests, which have come as the result of the complex civilization in which he lives. He is interested in a wider range of subjects, demands more speed and excitement, than the child of a generation ago.
- B. The story should be within the range of the child's mental capacities.
1. It should be short (400 to 1000 words usually in a story paper), and few continued stories should be used.
 2. Its action should be direct, because his attention is easily distracted by digressions or many details.
 3. It should be concrete, speaking in terms of action and specific situations. The child thinks concretely and pictorially, not in terms of principles and abstractions.
 4. Its chronological or time order should be simple.
 5. Its vocabulary should be simple and childlike, using familiar, concrete words and short sentences.
- C. While the story should deal especially with social relationships which are within the child's everyday experience, it should also broaden the child's social horizons.

1. The story's teaching should be one applicable to the child's own social experience. It should deal with problems of social adjustment that are important to him, within his range of understanding and social capacities.

2. Some stories should be selected which broaden the child's social horizons by introducing him to world problems, giving him an understanding of and interest in people of other nations and races. Such stories will more easily arouse interest if they deal with child characters.

D. The story should aim to develop moral attitudes which are natural to the primary child.

1. It should make right conduct attractive. An effective appeal is to the child's motive of finding happiness. The story should show through the characters' experiences, that happiness comes through right conduct, through acts that make others happy, unhappiness through following wrong impulses or failing to choose the better, though more difficult, course of action. However, rewards for right action or resisting temptation should not be overdrawn or merely coincidental.

2. The story should give an understanding of human life. It should broaden the child's

sympathies through vicarious experience.

3. Ideals of conduct should be set forth specifically, in terms of action. It is more natural and more valuable for the child to think of goodness or excellence of character as doing than as the possession of abstract virtues.

4. The moral implications should pervade the story. The story should avoid preachiness and too obvious moralizing.

E. The story's religious ideas should be within the child's experience.

1. The approach should be through feeling more often than information. All religious ideas or attitudes should have warm emotional appeal.

2. The story should associate pleasure with the idea of God, emphasizing his love, his understanding of our problems, his sympathy, and his gifts. The child's love and gratitude are inspired in response to a love that gives, not by the claim of duty.

3. Although the story should aim to make the child's attitude toward God a happy, loving one, it should contain the constructive element which leads to reverence and right conduct.

4. Any religious ideas it embodies must be sound and fundamental--essential truths that will stand the test of time and experience.
5. Some stories should be selected which inspire loyalty toward the church and church school, stories which deal in a truly interesting manner with the activities, play-times, and problems of the church school group.

F. The story should meet problems and fulfill needs which are real and important to the child.

1. It should help the child to see the viewpoint of others, and to understand the effect certain acts may have on them.
2. It should deal with the child's own problems, and not only with those faults which conflict with adult standards. For example, it may deal with social relationships, acting fairly, honestly, courageously, doing the right thing when a wrong act would bring more immediate satisfaction, being true to responsibilities.
3. It should fulfill the child's need for wholesome and comforting thoughts. A valuable aim is to dispel fears and doubts through happy atmosphere, through suggestion of God's desire and ability, with our cooperation, to finally make all things right, through nature settings

which inspire appreciation of the beauty and comfort in nature, and trust in God who creates and sustains all things.

II. Literary Standards.

- A. The structure of the story should be simple, orderly, and complete.
 1. The beginning should be brief, and it should arouse interest. The best beginnings introduce characters in an interesting situation, start the action, point forward to more action, suggest the setting and mood of the story.
 2. The plot should be simple, for the child cannot follow complicated action.
 3. The plot should be unified, leaving a definite single impression.
 4. The presentation of scenes should be direct, without digressions.
 5. The plot should usually deal with some problem or struggle, with its outcome, rather than with a series of unrelated events.
 6. The story must be plausible; the outcome of each situation should be consistent.
 7. Adequate motives should be shown or implied for every act.
 8. The climax should form the story's point.
 9. The ending should be short; it should set the mind at rest; it should not stop to point a moral.

B. The story should be written in good literary style.

1. It should have sincerity and vital force.

It must be true to life, written from the child's point of view; it should suggest, never preach; it should contain no elements of sentimentality of "talking down" to the child.

2. The story should be vivid.

It should make the child see pictures through the use of well chosen words:

a. Words that appeal to the senses.

b. Words that denote action; verbs and nouns are more powerful than words preceded by modifiers.

c. Words that suggest through their sound.

d. Alliteration and rhythm add much to the enjoyment of a story.

Metaphors and comparisons add vividness; they should be familiar and suggestive, but not so suggestive as to detract from the main line of thought. Concrete details present a picture, and give the story a sense of reality and conviction, but only those details which add vividness should be selected.

3. The words should be beautiful and colorful, but familiar and simple.

4. Sentences should be simple but filled with variety.

A few complex sentences give the story variety, but no sentences should be long or difficult to trace. Each sentence needs some variety within itself, variety of structure and of words.

5. The story should be dramatic.

- a. It should not have any long, involved explanations or descriptions to interrupt the action. Explanations and descriptions which are necessary should move along with the story, containing action within themselves.
- b. The action of the story should be direct; as much as possible should be told as though it were actually taking place before our eyes.
- c. It should appeal to the emotions and to the imagination.

CONCLUSION

No formulation of principles such as these can be true and unchangeable for all time. Advances are constantly being made in all fields of research, and especially in child-psychology and education. The church school story-paper as one instrument for meeting the child's interests and needs had an excellent opportunity because of its current nature, to follow the changing tendencies of the age, adopt new principles, and conform to ever higher standards as knowledge of child psychology and educational methods expands.

Because of the child's vital interest in stories they will always be a valuable means through which he may be reached. Through their appeal to his imagination and his emotional nature, they will always be a source of helping him toward an understanding of the higher laws of living, stimulating desirable attitudes, formulating ideals, and inspiring him to live to the fullest of his capacities.

Most of our present story-papers are far from ideal; yet they have a great deal to offer to the moral and religious development of children. Some of the stories are too obviously "preachy," the characters too good to be normal, or too plasticly ready for sudden reform to be natural, the situations untrue to life. Yet numerous other stories run in the same papers, attractive, natural

little stories which have a message for any child.

One of the greatest needs of the stories in the average primary story-paper is literary style. Although editors mention literary quality among their requirements for stories, this element is often neglected. This may be because, in their desire to find good content, they give literary quality second place to the greater functions of moral and religious education.

Attractiveness of form is an essential characteristic of any good story, whatever its content or fundamental purpose. Even more earnestly should we strive for the best quality in stories that present the greatest truths we know how to give to the child. Just as we wish to put all the beauty possible into our church buildings, because the church expresses the highest values we know, so we should put beauty of form into our stories so that they may express for children the high values that they embody.

A dull, carelessly written story has not the power to stir the child's emotions, to stimulate his imagination, to inspire him to take the story seriously enough to put his confidence into its principles or to act upon them. The higher the aim of the story's content, the more appealingly it should be written. Moral and religious ideas have too long been made dull and unattractive. Puritan principles

no longer have much hold on the average child of this pleasure-loving age. More than ever before do we need to present the highest ideals of which we are capable in the most vitally appealing forms possible.

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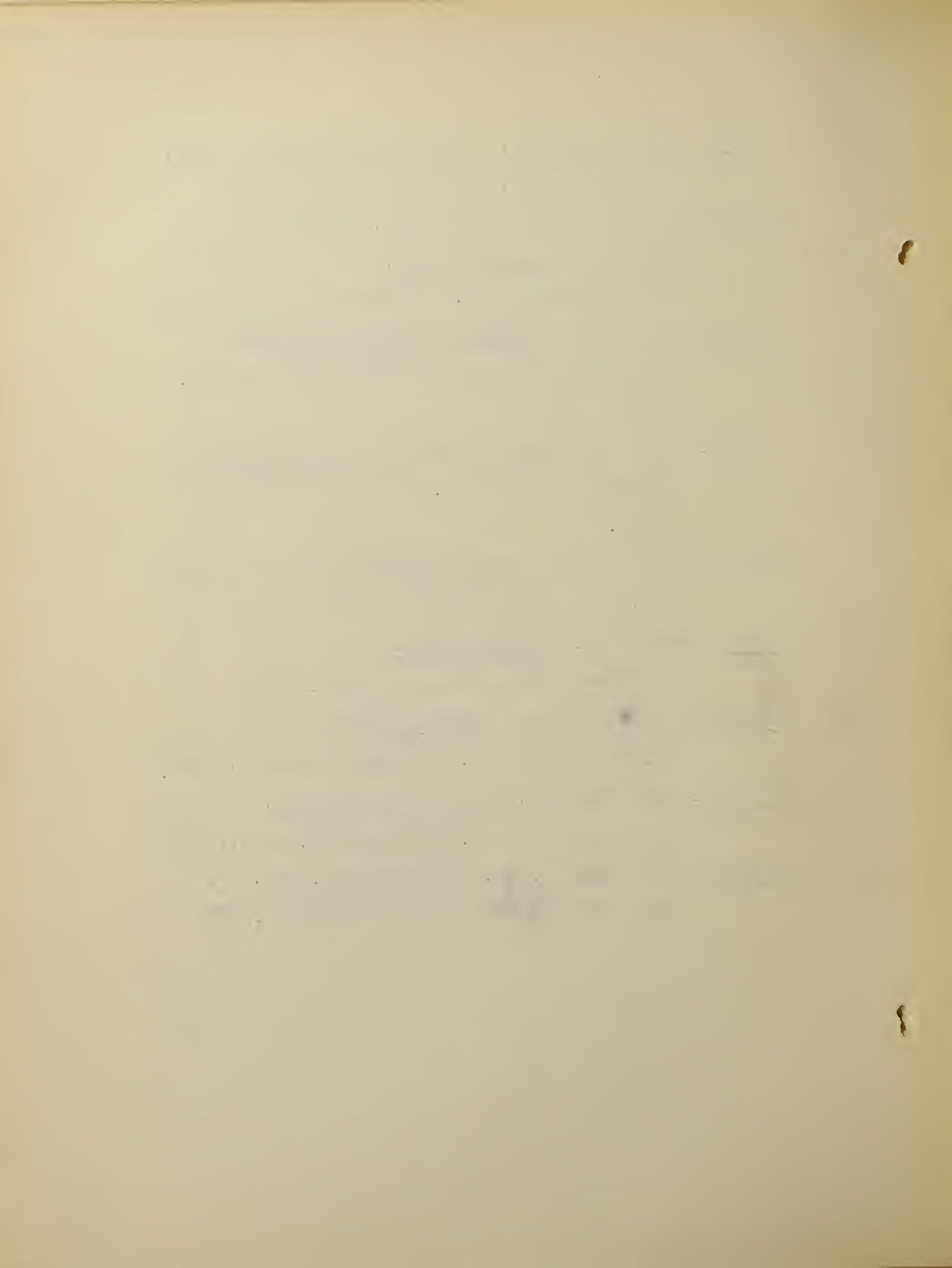
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January-December, 1930

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July-October, 1930

Our Children, Crates S. Johnson, ed., Methodist

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October-December, 1930

Our Little Folks, J. W. Owen, ed., United Brethren

Publishing House, Dayton, Ohio,
January-October, 1930

Our Little Friend, Ernest Lloyd, ed., Seventh Day
Adventist, Pacific Press, Mountain View,
California, January - December, 1929

Picture Story Paper, Ethel L. Smither, ed., Sunday
School Publications, Methodist Episcopal
Church, Cincinnati, Ohio, October-January, 1930

Picture World, Florence Kerigan, ed., American Sunday
School Union, Philadelphia, Pa.,
January-November, 1930

Primary Weekly, Edith A. Loose, ed., Publishing House
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October-November, 1930

Stories, Elizabeth S. Whitehouse, ed., Board of Christian
Education of the Presbyterian Church in the
United States of America, January-April, 1931

Storyland, Hazel A. Lewis, ed., Christian Board of
Publication, St. Louis, Mo., January-October,
1930

Story Time, Ruth Taylor, ed., Baptist Sunday School
Board, Nashville, Tenn., January-October, 1930

Story World, Mary Ruth Clemens, ed., American Baptist
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APPENDIX IQUESTIONNAIRE SENT TO SIXTEEN EDITORS OF
PRIMARY STORY PAPERS, MARCH 1931 (1)

- I. What is the number of the circulation of.....
(name of story paper)?
- II. Have you any way of knowing in what type of communities
is your largest circulation?
- III. If you have any statement of your purposes for.....
(name of paper), will you please enclose it.
- IV. Following are some purposes that might be included
within the policy of a primary story paper. Please
rank by number (1, 2, 3, etc.) those that you include,
in order of their importance of emphasis within your
policy.
 - a. To entertain the children.
 - b. To develop moral attitudes.
 - c. To give definite religious concepts.
 - d. To provide for the leisure time interest of children
by stimulating their interest in better reading
material.
 - e. To expand the child's horizons of knowledge by
introducing him to world problems, such as peace
and world friendship.
 - f. To stimulate certain desirable attitudes toward
those problems.
 - g. Other problems.

1. For list of editors and story papers, see Appendix II.

APPENDIX II

EDITORS AND PRIMARY STORY PAPERS REFERRED TO IN THE THESIS

- Mary Ruth Clemens, "Story World," American Baptist
Publication Society, Philadelphia, Pa.
- David C. Cook, Jr., "Dew Drops," David C. Cook Publishing
Company, Elgin, Ill.
- Editor, (1)"Olive Plants," United Presbyterian Board of
Publication and Bible School Work, Pittsburg, Pa.
- Mary P. Ferguson, "Boys and Girls," Methodist-Episcopal
Church, South, Lamar & Whitley, Publishers,
Nashville, Tenn.
- Crates S. Johnson, "Our Children," Methodist Protestant
Board of Publication, Pittsburg, Pa.
- Florence Kerigan, "Picture World," American Sunday School
Union, Philadelphia, Pa.
- Hazel A. Lewis, "Storyland," Christian Board of Publication,
St. Louis, Mo.
- Ernest Lloyd, "Our Little Friend," Seventh Day Adventist
Denomination, Pacific Press, Mountain View, Calif.
- Edith A. Loose, "Primary Weekly," Publishing House of the
Evangelical Church, Harrisburg, Pa.
- Jeanette E. Perkins, "The Mayflower," Congregational
Publishing Society, Boston, Mass.

1. Name not known.

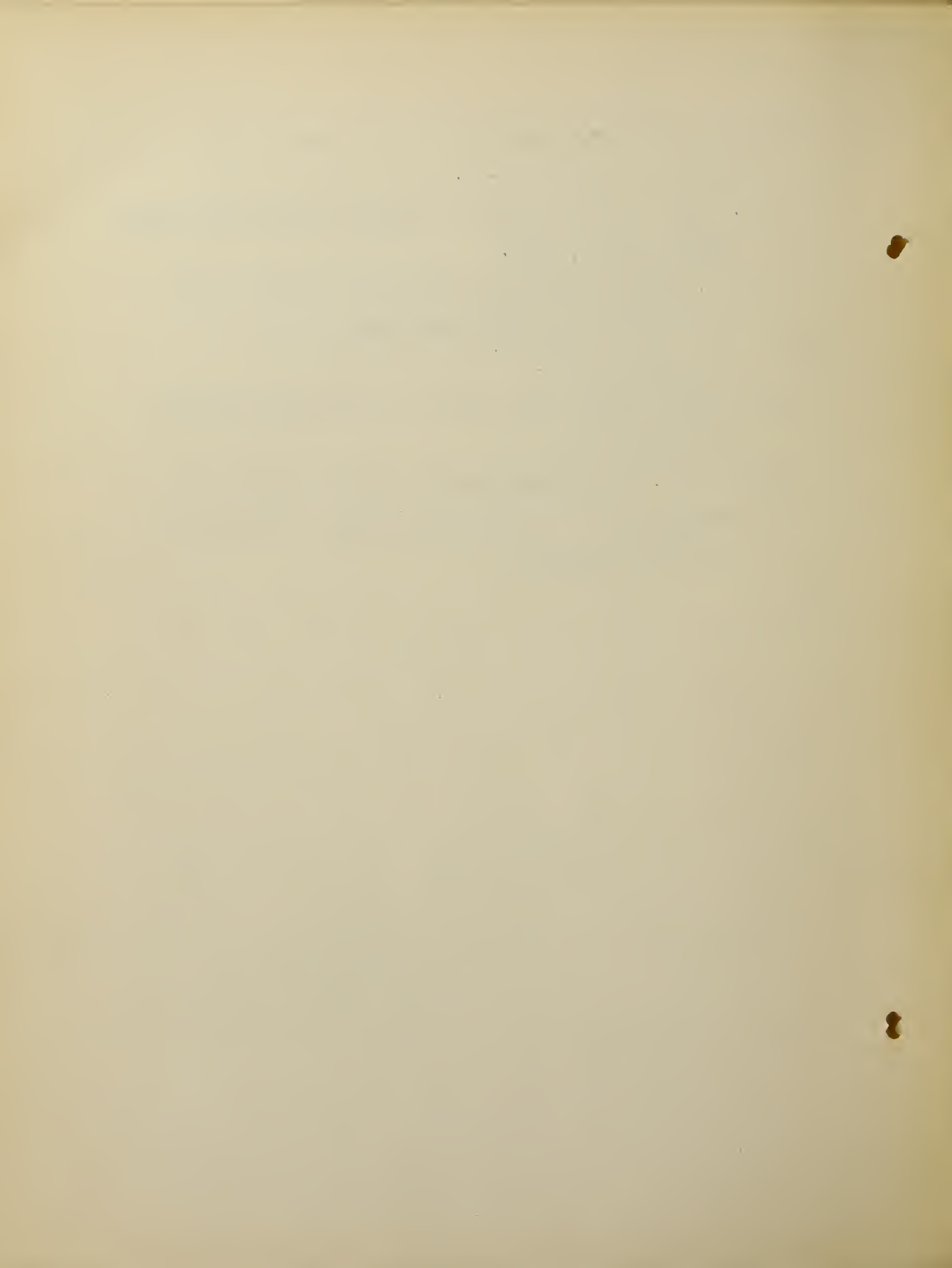
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Society, New York, N. Y.

J. W. Owen, "Our Little Folks," United Brethren Publishing
House, Dayton, Ohio.

Ethel L. Smither, "Picture Story Paper," Sunday School
Publications, Methodist Episcopal Church,
Cincinnati, Ohio.

Ruth Taylor, "Story Time," Baptist Sunday School Board,
Nashville, Tenn.

Elizabeth S. Whitehouse, "Stories," Board of Christian
Education of the Presbyterian Church in the United
States of America.



APPENDIX III

EDITORS' CRITERIA FOR SELECTING STORIES (1)

1. Mary Ruth Clemens, editor of "Story World", in "Letter to Contributors":

"In order to meet the new requirements we shall be looking for stories which are purposive without being preachy; those which will stress right attitudes of conduct, and tend toward character building, and at the same time fulfill the requirements of being related to child interest and experience. At present we are interested in securing good stories about children of other lands, which are true to the life and customs of the country which they represent; Bible stories retold in a way to appeal to children five to nine years of age; nature material written in a simple manner interesting to the same age group; animal stories which have some real teaching value, such as love and care for pets and consideration for all things weaker; and stories about happy home life. The length of these stories should be from 400 to 700 words."

2. Ruth Taylor, editor of "Story Time", in "A Word to Writers":

1. Given in reply to questionnaire, see Appendix I, p. 121

"We want stories with a purpose that pulls upward, with originality that takes out of the beaten path...

"Suitable verse is welcome. But nothing trite, slangy, childish, or goody-goody, is desired. Nor do we wish poems on religious themes only. But the sentiment must be sound. We have no room for long poems.

"Leave out slang, everything that smacks of commercial advertising, treatment of events that would be stale reading before we could publish, marital and domestic difficulties, and reflection on parents, all flippancy in regard to religion and religious matters, the presentation of false doctrines, whatever antagonizes or compromises the beliefs of Baptists."

2. Ernest Lloyd, editor of "Our Little Friend", in leaflet:

"The stories should not be long; 500 to 1,000 words in length preferred. Serials should not run more than two months, in about 750 word installments. All stories should be preeminently of a happy atmosphere, setting, and development. Cruelty, tragedy, misfortune, and kindred ills must not be the prevailing feature; and if used, their purpose should be merely to emphasize better conditions. The sad element must not be predominant. Stories should teach some valuable lesson, such as love and regard for truth, purity, cleanliness, unselfishness, health, strength, beauty, love of God and His truth, of the Bible as an inspired book, of good reading, of parents, of old

age, law and order, and similar principles. While these are emphasized, the moral lesson must pervade the story and not be 'tacked on' the end. Neither is the so-called 'goody-goody' type of story desired. Children are quick to appreciate motives, and resent 'preachiness'. In brief, the characters and incidents must stress the good qualities desired; present positive, constructive teaching rather than mere negative goodness. Stories not wanted are, fairy stories, light imaginative fiction, mere adventure stories, and those with no well defined central thought or theme. Splendid wholesome stories embodying these principles can be written for children without the sacrificing of strength and interest.

"Please ask yourself these questions:

Is it told in an interesting manner that will hold the attention of the average child without difficulty?

Will a child understand most of the words and phrases used?

Are the ideas presented true and accurate to the best of your knowledge?

Will the influence of your contribution assist in the molding of a well balanced, true Christian character?"

3. David C. Cook, Jr., editor of "Dew Drops", in "Suggestions to Writers for Dew Drops":

"Stories for primary children must be very short, in the nature of an incident or single episode in child life, as will be seen from an examination of Dew Drops. We are in special need of stories from 600 to 900 words in length."

The following principles are stressed:

Have religious or helpful purpose.

Have real interest, but not blood and thunder.

Simple style and vocabulary.

Reach the child through his social group.

Lay foundations for the child's loyalty to the
Sunday School (Sunday School Class Group
Stories).

Animal stories must be true to animal life.

Undesirable Stories:

"Those which create fear of the dark, robbers, animals, and strange men.

"Where reward for obedience or resisting temptation is overdrawn.

"Where the child shows the parents or older people to be in the wrong, or where, through urging, the child makes the parents who have given commands, change their minds.

"Stories untrue to nature; about animals or objects

talking, fairies, etc.

"Stories about the circus, theater, dancing, moving picture shows, etc.

"Stories about drunken parents, crippled or deformed children, orphans, slum children. (Seldom available.)

"Stories about grown-ups who do wicked things.

"Stories about unnaturally good children.

"Stories which do not have some element of adventure, some mystery or thrill.

"Stories not written in simple language."

4. From Report of Children's Committee to Curriculum Committee. (1)

The following recommendations are made:

"Length of Story: That the present word limit for stories of 400 to 600 words be expanded to 850 words, with the privilege of 1,000 words when the type of story demands.

"Standards for Evaluation of Materials: That the materials be evaluated according to the following standards:

- a. Selection of manuscripts primarily on the basis of their suitability for the use of children, 6, 7, and 8 years of age exclusively, (length of sentence, selection of words, child interest, child need, etc.), and further upon

1. This and the following material not accredited to respective editors because given confidentially.

their contribution to the realization of the desired outcomes of the Primary Age Group Program as a whole.

- b. Due regard for seasonal emphasis.
- c. Variety and balance, both in subject and treatment of materials.
- d. Retold Bible stories. True to Biblical truth, but not confined to Biblical record for descriptive detail. (For example: the story of Miriam--her possible and plausible fears and anxieties, her faithfulness to her task, and other character elements.)

5. Letter:

"As concerns the criteria which are used as the basis for the selection of material, it is not as easy to define as teachers of classes in children's literature would sometimes imply. Frequently there are stories which measure up perfectly to all of the points that we have in mind, and yet are not good stories, because of some subtle tone or undertone. . .

"A story, poem, or article must be within the range of appreciation of a child under nine years of age. This means that it must deal with a problem as he sees it, not as an adult wishes him to see it. In other words, there must be stories for children and not about children, and there seems to us to be a very great difference between these two. The problem or plot must be one which would

seem important to a child, must be within the experience of the majority of children, and of course must be in the vocabulary of children. We eliminate the gruesome, the ironical or sarcastic, and the crude. We do not eliminate the negative type of material as some editors do, but we sometimes have a story involving an undesirable situation if the outcome is one which the children could understand and appreciate."

6. Letter:

Criteria:

"I. Same as for judging any good story for any purpose.

1. Subject matter - Does it make right conduct attractive?
2. Unity - Action - Climax
3. Choice of words - Are they within the comprehension of children?
Are they well chosen?

II. Especially look for --

Atmosphere of story,--a sort of "feel" rather than language.

In this look for attitudes of children toward heroes and heroines.

1. Adults.
2. Those of other nations and races.
3. Class distinctions.
4. Their own good or bad conduct, and especially look for real humor."

7. Letter:

"This is strictly a story paper for primary children. However, we recognize that every story worth while will make some impression upon the mind of the reader, and we endeavor to use only such stories as will make a good impression. We do not want 'goody-goody' stories, but we do want stories that will set the child along either in his moral or intellectual attainments, or will inspire him to better living. A story must be interesting, but it must be more than interesting; it must be helpful."

8. Letter:

"The story should be interesting, probable, suggestive of right attitudes of conduct but not didactic, having a moral not too obvious, nature stories to kindly appreciation of God's world, projects giving play to creative imagination and activity."

9. Letter:

"I look first to their being of a kind to interest the youngest children. If not, they are unsuitable for my purpose, no matter how religious or moral.

"Second, no matter how interesting, they are unsuitable unless in harmony with 1 and 3." (1)

10. Letter:

"Does it interest?

Does it teach?

1. 1 and 3 refer to this editor's ranking of purposes in the questionnaire: 1 - "To give definite religious concepts." 2 - "To develop moral attitudes."

Is it in simple language?

Is it well written?

11. Letter:

- "1. Length - 650 to 900 words preferred.
2. Human quality, charm, and dramatic value.
3. Religious, moral, and social value.
4. Accuracy and probability.
5. Humor.
6. Appealing to child interests.
7. Vocabulary and length of sentences."

12. Letter:

"Style suitable to primary children.

Positive emphasis.

Imaginative stories of value with regard to
attitudes of conduct.

Realistic stories should be possible and probable.

Literary value.

13. Letter:

1. Does the story contain wholesome implications?
2. Does the story conflict with Christian standards
of living?
3. Does it consider the experiences of the age
group for which the paper is intended?
4. Is its literary form and style of sufficient value?"

14. Letter:

"Style, soundness of religious truths, appeal to the
small child."

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